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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, July 27, 1901.

UNDER the auspices of the School of Methods, in the Fine Arts Building, Bicknell Young gave an exceptionally interesting lecture-recital on July 23, the subject being "Ballads and Ballad Singing." Mr. Beall was the capable accompanist. Next Tuesday afternoon Mr. Young will give another complimentary recital.

At the American Conservatory on the morning of July 26 an artistic recital was given by Mme. Ragna Linné, vocalist, and Theodore Militzer, pianist. A large and enthusiastic audience attended this event, which was the last of a special summer series given by the American Conservatory. John J. Hattstaedt, the director of the institution, will return to Chicago on September 1.

Carolyn Louise Willard selected a talented group of young musicians for the recital recently given at her residence on Lake avenue. The pianist of the occasion, Miss Mabelle Crossman, who is one of Miss Willard's most promising pupils, contributed a representative group of numbers, including Grieg's Sonata for Piano and Violin, op. 45; "Humoreske," Tchaikowsky; "Polonaise," op. 26, No. 1, Chopin, and Moszkowski's Valse, op. 57. She displayed technical facility amounting to brilliancy of execution, and an ability to interpret artistically. Miss Maude Lindon, who possesses a pleasing light soprano voice, sang with much expression, Aria, from Bizet's "Carmen," and "An Orchard Cradle Song," Denza, being among her selections. This vocalist is a pupil and assistant of Mrs. Hess-Burr. The fine tone and other satisfactory musical characteristics of the third performer, Guy Woodward, violinist, aroused much appreciation. Miss Willard, who is to be congratulated upon the success of this event, is now conducting summer classes in Union City and Coldwater, Mich.

Miss Beatrice Coleman, who was a pupil of Maurice Aronson before the latter came to Chicago, has taught music in the State of Nevada for six years, her ambition being to pursue a three years' course with her former instructor. Miss Coleman writes that she will arrive in Chicago on August 25, to remain here permanently. She is most enthusiastic at the prospect of resuming her work with Mr. Aronson.

During the coming season Mrs. Frances Carey Libbe, contralto, will accept concert and oratorio engagements in Chicago and its vicinity.

The Spiering Quartet (Theodore Spiering, first violin; Otto Roehrborn, second violin; William Diestel, viola, and Herman Diestel, cello) will give a series of recitals at Winona Lake, Ind., on July 29, 30 and 31.

A promising young vocalist in the "King Dodo" chorus at Studebaker Hall, Fine Arts Building, is Carolyn V. Mason, of this city.

The announcement of the death of Lillian Green, one of the cleverest, most beautiful and most popular members of the "King Dodo" cast, has been received with sincere regret by the young artist's ardent Western admirers. Miss Green's role is now being satisfactorily played by Cheridah Simpson, a spirited "Piola."

One of the most creditable programs that the Chicago Auditorium Conservatory has presented during the sum-

mer season was that given recently by the pupils of Robert Stevens and Enrico Sansone. The composers represented included Bach, Chopin, Schumann, De Beriot, Moszkowski, Paderewski, Brahms, Mozart, Gleason, Henselt and Pratt, Miss Laura Campbell, Joseph Garrimoni, Donato Lauletta, M. Koolish, C. Barrilli and R. Sansone being the capable performers. This event served to illustrate that many talented young musicians are pursuing their studies under Mr. Stevens and Mr. Sansone at the Chicago Auditorium Conservatory.

Looking back upon the most prosperous year of his Chicago career, and having already disposed of his entire time for next season, Maurice Aronson, the well-known pianist and instructor, will enjoy his vacation in various Wisconsin resorts. He closes his studio on August 1 and will return during the latter part of that month, the regular season commencing on Monday, September 9.

To the list of appreciative estimates which music critics made of Glenn Hall's singing during the past season the following may well be added:

It was a genuine pleasure to hear Mr. Hall's beautiful clear, ringing voice. The first great burst of applause from the audience came after the tenor recitative, "Men, Brethren and Fathers," sung by Mr. Hall in faultless style and earnestness and sincerity of manner. All the recitatives sung by Mr. Hall were discreetly and judiciously sung, and with the instinct of a singer who is an artist.

We cannot resist saying a word of Mr. Hall's singing of the aria, "Be Thou Faithful Unto Death." No better example of "bel canto" has been heard in Spartanburg. The heartiest applause of the evening greeted Mr. Hall at the end of the aria. The audience stormily demanded its repetition, to which Mr. Hall responded, singing it perhaps with even more deeply religious fervor than before.—Spartanburg (S. C.) Herald, May 3.

Glenn Hall's appearance was the signal for a storm of applause. He sang an aria from "Eugen Onegin," one of the best of the operas of the great Russian composer, Tchaikowsky. The aria was rendered with great beauty of tone and absolute sincerity of style. After repeated recalls he sang Dvorák's "Songs My Mother Taught Me." In the latter, as well as the aria, the orchestra accompanied him exquisitely.—Spartanburg (S. C.) Herald, May 4.

Miss Emma E. Clark recently appeared in a lecture-recital under the auspices of the St. Cecilia Club, of Midland, Mich. Her program included compositions by Bach, Mozart, Beethoven, Schubert, Liszt, Mendelssohn, Chopin, Schumann, Rubinstein and Arensky. Miss Clark is now on a yachting cruise on the lakes and expects to return to Chicago in September.

Interest in Miss Esther Feé, the young American violinist, who will visit America the coming season, is manifested in the many inquiries being received for her. She will visit the Pacific Coast and the Northwest and open her American tour with a New York orchestra.

Miss Electa Gifford, the soprano, and Sydney Biden, baritone, have been engaged for a recital in Milwaukee, to be held at the Pabst Theatre on November 4. This concert will follow their appearance at Muskegon on October 29.

William H. Sherwood will visit nearly every section of the country. Later engagements for him are Wellesley College, Wellesley Hills, Mass., and Muncie, Ind. Mr. Sherwood, who gave several recitals in North Carolina and Virginia last season, goes again this fall.

Master Lloyd Simonson, the boy soprano, has been engaged for a recital at Muskegon, Mich.

Mr. Baker, the manager of these artists, predicts a busy season for those under his management, having, he says, received more inquiries for them up to the present time

than he received last season up to October 1. This is certainly gratifying for those connected with his office, as he is devoting himself almost entirely to those announced under his direction.

Genevieve Clark Wilson at Neenah.

Genevieve Clark Wilson, the popular soprano, who is under the exclusive direction of the Hamlin Company for the coming season, sang at Neenah, Wis., on July 19, with the success that this artist always achieves. The Neenah Daily News says:

"Genevieve Clark Wilson was the vocalist of the evening. She is considered by many to be the prima donna of the concert stage in the West, and it is quite impossible to speak too highly of her singing. Her charm and grace of manner added not a little to the unalloyed enjoyment of her singing. Her voice is one of rare sweetness and flexibility, which is combined with purity of tone and expression."

AMERICAN INSTITUTE OF APPLIED MUSIC.

TOM KARL, the eminent tenor, has been selected to assume the directorship of the vocal classes of the Metropolitan College of Music, now one of the departments of the American Institute of Applied Music. The prestige of Mr. Karl as an opera tenor is a fixed fact in the minds of the musical public, but his success in other branches of his art may not be so widely known and appreciated.

Mr. Karl studied for two years in Birmingham, England, with Henry Phillips, who, as a young man, sang the part of Elijah when it was first performed in England. Under him Mr. Karl made a study of English diction in its relation to vocal art. In 1868, by the advice of the tenor Sims Reeves, and also of his teacher, he went, when scarcely twenty, to Italy to study, remaining there for seven years, during which time he gained good control of the Italian language. In 1870 Mr. Karl was chosen by Errico Petrella, who was then at the zenith of his glory as a composer, to sing the tenor role in "La Contessa d'Amalfi," and after a successful début he was heard in all the large Italian cities, singing for an entire season at La Scala, Milan, and subsequently he appeared in most of the other European musical centres.

He came to New York with Parepa-Rosa in 1871, and returned again to Europe, where he completed a successful tour of Italy and other European countries, lasting for several seasons.

During his career as grand opera tenor he sang with many of the big artists of the time, Galetti, Antoinietta Fricci, Carolina Ferni, Theresa Titiens, Pauline Lucca, Christine Nilsson, Annie Louise Carey, Adelaide Phillips, Ilma di Murska, Marie Roze and Clara Louise Kellogg.

Realizing the immense field of usefulness open to English opera, Mr. Karl was one of the organizers, and for many years one of the managers, as well as leading tenor, of the most successful of English opera companies.

During his many years of stage service Mr. Karl has studied and sung over 150 operas.

Entirely apart from his career as an opera tenor, he managed to take time to establish a reputation as an oratorio singer, and he has been the soloist many times at the great festivals, such as Worcester, and with the Handel and Haydn Society of Boston.

Although Mr. Karl was not identified exclusively with the profession of teaching until the last few years, he had taught enough pupils to gain a reputation for success in that direction, so that when he finally consented to devote his time to vocal training it was immediately filled by a class consisting not only of professional students, but by society pupils as well, who demand a training of quite a different stamp. Mr. Karl took up the profession of teaching at the height of his physical powers, and he carried into his work magnetism, enthusiasm and vigor, and added to that he was able to contribute the rich results of an exceptional artistic life. His pupils are scattered throughout the country in church positions and schools, and quite a number of his opera students have been started upon successful stage careers.

In Mr. Karl's hands the vocal department of the Metropolitan College will add to the good name that has already been won for it during the past.

Mrs. Stocker's German Tour Ended.

MRS. STELLA PRINCE STOCKER, who is now crossing the Atlantic, delivered her final lecture in Germany at Berringer's Music Hall, at Warnemünde, on July 20. Her topic, "Indian Myths and Melodies," is naturally one to arouse the interest of intellectual and musical Germans, and her audience proved to be one of the largest ever assembled at the hall. Many persons of distinction heard the lecture, which was accompanied with musical illustrations. Mrs. Stocker returns to New York with her young son, Master Arthur Stocker, the boy soprano.

Boston Music Notes.



HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, August 3, 1901.

THE Faelten Pianoforte School has issued its Year Book in an attractive form, the cover in blue being ornamented with silver borders and letters. On the back of the cover is a picture of the new building to which the school will move on September 1. This building is centrally located on Huntington avenue, overlooking the Public Library and Copley square, adjacent to the Pierce Building, where there are so many teachers and musicians. With every facility in the way of both steam and street cars for transportation. The calendar for the fifth season is: School commences Monday, September 16, and closes Saturday, June 21, with vacations of a week at Christmas and Easter. The faculty of the school comprises Carl Faelten, director; Reinhold Faelten, Mrs. Reinhold Faelten, Forrest J. Cressman, George F. Granberry, Bertram C. Henry, Miss Alberta V. Munro, Miss Susie A. Crane, with assistant teachers from the Normal Course. H. F. Spurr, Jr., is business manager.

To quote from the prospectus: "The instruction in this school is given under the Faelten system. The distinguishing features of this system are not to be found in any peculiar hand position or finger treatment, but rather in the thoroughness and completeness with which the pupil's general musical proficiency is promoted. Concentrated attention, positive knowledge, intelligent ear, reliable memory, fluency in sight reading and artistic piano playing are developed simultaneously. The superiority of this training is shown by the uniformly excellent progress of those who have received their musical instruction under this system from the beginning and by the improvement of those who have adopted it later."

At the weekly lessons in interpretation Carl Faelten plays works which are being studied by pupils in the school, supplementing the playing of each selection with explanatory remarks on interpretation. At the weekly lectures valuable subjects are taken up concerning the study of music and the art of teaching. During the season Mr. Faelten gives a series of six recitals with programs from standard piano literature.

A review of the past season's work is given, in which 448 students took part. A list of the works played by Mr. Faelten at the recitals and interpretation also appears. Wednesday noons Mrs. Reinhold Faelten gave lectures upon topics of general interest connected with the work of

the school, twenty-six being given during the season. The pupils held twenty-two pupils' recitals, 205 pupils taking part. Seventeen were public and five were given on invitation from the following: New Hampshire Music Teachers' Association, at The Weirs, N. H.; Lynn Pianoforte School, Lynn; Hunnewell Club, Newton; Friday Morning Club, Worcester; Perkins Institution for the Blind, South Boston. Two pupils gave an entire program each, Miss Nellie Dean and Miss Laura R. Appell.

A report on the Scholarship Fund shows a gratifying increase. The presentation of diplomas to the graduating class took place in Faelten Hall June 12, in the presence of the faculty and students. The graduates were Miss Laura R. Appell, Harrisburg, Pa.; Miss Grace E. Chandler, Dorchester, and Miss Elizabeth Laing Gibb, Dedham. Mr. Faelten addressed the students, alluding to the severe tests and examinations they had undergone.

Louis C. Elson, who is spending the summer in Europe, is sending letters to the *Evening Post* of New York as special correspondent. A recent letter from Monte Casino, Italy, was dated July 8, and is devoted principally to a description of his visit to the monastery at the above mentioned place, the first monastery that the world possessed, founded in the early part of the sixth century. Among the treasures in the library Mr. Elson found "a most important musical manuscript of the eleventh century, the earliest example of the 'Ut, re, mi, fa, sol, la' system." At high mass "the organ played by one of the brothers was a noble instrument, very sweet toned, yet sufficiently powerful." From private letters received from Mr. Elson it is learned that his intention is to visit Russia before returning home.

The music room at the Sweetwater, Bedford Springs, was filled with an interested company of listeners last Wednesday when the management gave a song recital. The artists were Miss Luella Flagg, a pupil of Miss Lena Little's, Walter Knowles and J. Arthur Colburn. The cover of the program was decorated with a group of ferns in their natural colors surrounding the gold lettering. Miss Flagg in her number from "Samson and Delilah" won especial commendation. In the audience were Mr. and Mrs. John H. Lee, Miss Anna Sturgis, M. and Mrs. George H. Converse, John A. Lewis, Mr. and Mrs. J. L. Ayer, Mrs. J. M. R. Taylor, Mr. and Mrs. C. J. Smith, Henry H. Arnold, Miss Emily S. Shepard, Mr. and Mrs. Vernon A. Field, Miss Elsa Field, Mr. and Mrs. L. H. Comstock, F. B. Wildes, Mr. and Mrs. W. H. Dana, Mrs. N. D. Arnold, Mr. and Mrs. Frank J. Post, Mr. and Mrs. F. M. Carr and Mr. and Mrs. Frank J. Russeque.

Stephen Townsend has been engaged as one of the soloists at the Worcester Music Festival in September. He will sing "The Voice of Christ" in "The Beatitudes," by César Franck.

The one act concert operetta, "Love and Whist," to be given at Music Hall during the week of August 5, was first produced at the Star Theatre, New York, and was a marked success. It is published by the Oliver Ditson Company.

Under the patronage of the summer residents of Nahant a series of four descriptive piano recitals has been arranged to take place on Fridays and Tuesdays, August 16, 20, 23 and 27, at 11 o'clock in the morning, in the ballroom at the club. The lecture-recitals will be given by Miss Estella Neuhaus, who has given like recitals in other places. Miss Neuhaus has also given the series at various houses hereabouts, including Mrs. Robert M. Morse's at Jamaica Plain, Mrs. Bennett's at Brookline, and also at Mrs. Walter Channing's and Miss Minna Train's, also in Brookline, as well as at Mrs. Albert Nickerson's in Dedham. The first recital will embrace the classical school, with illustrations from Bach, Haydn, Mozart and Beethoven; the second will be the romantic school of composition, with selections from Schumann, Mendelssohn, Schubert, Chopin and Liszt. The third morning of the series will be given over to Wagner and his works, with excerpts from "Tannhäuser," "Lohengrin," "The Ring of the Nibelungen," "Tristan and Isolde" and "Parsifal." Modern composers and the Russian school of composition will form the program on the last morning, with examples of the works of Brahms, Dvorák, Grieg, Sinding, Borodin, Ilinsky and Tchaikowsky.

Recently the Boston *Daily Advertiser* said editorially:

"One of the civic fathers of Marlboro is trying to secure the adoption of a new plan of popular summer concerts. This alderman thinks that there is a danger that people will grow tired of municipal band concerts. Consequently he proposes that in addition to the music of the band, a chorus of from 500 to 1,000 voices be organized to sing familiar patriotic airs and other music likely to appeal to the popular taste. He would not object to the introduction of a cannon and fireworks to give a spectacular effect to the novel concerts. Any visitor to a municipal band concert in Boston must have noticed that when the band plays familiar music the auditors often seem tempted to assist the instruments either by whistling or by humming the air. The chances are that if the Marlboro experiment is fairly carried out, the idea will spread."

STUDYING WITH MONTEFIORE.—Miss Mabel Peeples, the well-known and favorite soprano, of Kansas City, Mo., is studying with Caroline Montefiore.

Miss Josephine Schaffer, a pupil of Miss Emma Thursby, sang last week at a tea given by Mrs. Benjamin Corlier, at the summer home of the latter in the Adirondacks. Miss Schaffer has joined Miss Thursby at the Willey House, at Hurricane, Essex County, N. Y.

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THE KALTENBORN CONCERTS.

INTEREST in the Wagner Festival arranged for Wednesday, Thursday and Friday nights of this week at the St. Nicholas Garden extends beyond the boundaries of Greater New York. Since the announcement was made, a week ago, many have inquired at the St. Nicholas Garden concerning programs, soloists, &c. The soloists are Miss Mary Mansfield, soprano; Mrs. Dora Phillips, soprano; J. F. Thomson, baritone, and Franz Kaltenborn, violinist.

Conductor Kaltenborn has planned his programs for the three festival nights in chronological order. The opening note-to-night will be from "Rienzi" and the closing bar on Friday night from "Parsifal." This is a Wagner year in musical circles in both the Old and New Worlds. The Wagner Jubilee at Bayreuth, which will be continued this month, may have inspired the Wagner festival at the St. Nicholas Garden. At all events, the memory of the greatest dramatic composer will be reverentially honored by hosts of New Yorkers and residents of neighboring cities and towns.

By what may seem a strange coincidence, the opening festival night will be the 300th concert which Franz Kaltenborn has conducted at the St. Nicholas Garden, this being the third season of his leadership there. The programs for the Wagner festival nights follow:

WEDNESDAY, AUGUST 7.

(300th Concert.)

FIRST WAGNER FESTIVAL NIGHT.

Rienzi, or The Last of the Tribunes (first produced at Dresden, October 20, 1842).

War March.

Overture.

The Flying Dutchman (first produced at Dresden, January 2, 1843).

Overture.

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Mrs. Dora Phillips and Orchestra.

Grand Duet.

Mrs. Dora Phillips and James Fitch Thomson.
Tannhäuser (first produced at Dresden, October 20, 1845).

Overture and Bacchanale.

Trombone Solo Song, The Evening Star.
Franz Eim.

Aria, Dich theure Halle.

Miss Mary Mansfield.
Introduction to Third Act.

March.

THURSDAY, AUGUST 8.

(301st Concert.)

SECOND WAGNER FESTIVAL NIGHT.

Lohengrin (first produced at Weimar, on the anniversary of
Goethe's birthday, August 28, 1850).

Prelude.

Arrival of Lohengrin, Prayer of the King and Finale to
First Act.

Concert arrangement by R. Klugeschied.
Bridal Procession and Introduction to Third Act.

Tristan und Isolde (first produced at Munich, June 10, 1865).
Violin Solo, Träume.

Franz Kaltenborn.
Prelude and Love Scene, Second Act.

Concert arrangement by W. H. Humiston.
Introduction to Third Act.

Corno Englese Solo, Joseph Eller.
Prelude und Liebestod.

Miss Mary Mansfield and Orchestra.
Die Meistersinger (first produced at Munich, June 21, 1868).

Prelude.

Walzer's Prize Song.
Violin Solo, Franz Kaltenborn.

Prelude to Third Act, Dance of the Apprentices and Pro-
cession of Meistersingers.

FRIDAY, AUGUST 9.

(302nd Concert.)

THIRD WAGNER FESTIVAL NIGHT.

Der Ring des Nibelungen (first produced in series form at Bay-
reuth, August 13-16, 1876).

Das Rheingold.

Prelude, Song of the Rhine Daughters, Arrival of the
Giants, Song of Fricka, Arrival of Loge passing through
Nibelheim, Entrance of the Gods into Walhalla.

Die Walküre.

Ride of the Valkyries.
Wotan's Farewell and Magic Fire Scene.

Siegfried.

Waldweben.
Brinnhilde's Awakening.

Concert arrangement by W. H. Humiston.
Die Götterdämmerung.

Morning Dawn and Siegfried's Rhine Journey.
Siegfried's Death and Funeral March.

Parsifal (first produced at Bayreuth, July 22, 1882). Seven months
before Wagner's death).

Prelude.

Paraphrase.

Violin Solo, Franz Kaltenborn.
Flower Girls' Scene.

Soloists appeared as usual at the concerts last week.
That sterling pianist, Leopold Winkler, played with the
orchestra on Wednesday the Schubert-Liszt "Wanderer
Fantaisie," and once more aroused his admirers to applaud
his sane and beautiful art. Miss Sophia Friedman sang

the "Jewel Song," from "Faust," at the same, and William
Schulze played a horn solo. At the Wagner concert last
Thursday Joseph Eller played as oboe solo the inspired
song "Träume," and the audience compelled him to repeat
the number. Sunday night many music lovers went to
hear music of the best sort. Arthur Voorhis and the Kal-
tenborn Quartet played the Schumann Piano Quintet with
musical seriousness, and all went to stamp the performance
in every way worthy of the beautiful composition. Mr.
Voorhis apparently enjoys ensemble playing.

The symphony concert last night (Tuesday), with Miss
Ida Branth as the violin soloist, will be reviewed next
week.

Following are the programs for the coming Saturday
and Sunday:

SATURDAY, AUGUST 10.

(303rd Concert.)

POPULAR NIGHT.

Overture, The Merry Wives of Windsor.....Nicolai
Ballet Music, Sylvia.....Delibes

Slow Waltz.
Pizzicati Polka.

Harp Solo, Legende.....Zabel
Charles Schuetze.

Selection, The Burgomaster.....Luder
Soprano Solo, Summer.....Chaminade

Miss Maud Beach.
Waltz, Nordseebilder.....Strauss

Soldiers on Parade.....Eilenberg
American Fantasia.....Rietzel

Songs—
Irish Folksong.....Foote

Waltz Song, Cupid and I.....Herbert
Miss Maud Beach.

Selection, Chimes of Normandy.....Planquette
Violin Duet, Traum der Sennnerin.....Lahitzky

Mr. Kovarik, Mr. Bach.
March, The Invincible Eagle.....Souza

SUNDAY, AUGUST 11.

(304th Concert.)

SACRED NIGHT.

Master Saul Wolaky, violin; Joseph Eller, oboe; Charles Kurth,
flute; E. Wissler, clarinet; Wilhelm Schulze, horn; Paul Pie-
schel, bassoon.

The Kaltenborn String Quartet.
Franz Kaltenborn, first violin; William Rowell, second violin;

Gustave Bach, viola; Louis Heine, 'cello.
Overture, Robespierre.....Litoff

Symphonic Poem, Tasso.....Liszt
Violin Solo, Fantaisie.....Leonard

Master Wolaky.
Kammenoi Ostrow (Cloister Bells).....Rubinstein

American Quartet, op. 96.....Dvorak
Lento.

Finale (vivace ma non troppo).
The Kaltenborn String Quartet.

Waltz, Beautiful May.....Strauss
Quintet, for wind instruments.....Onslow

Andante.
Scherzo Energico.

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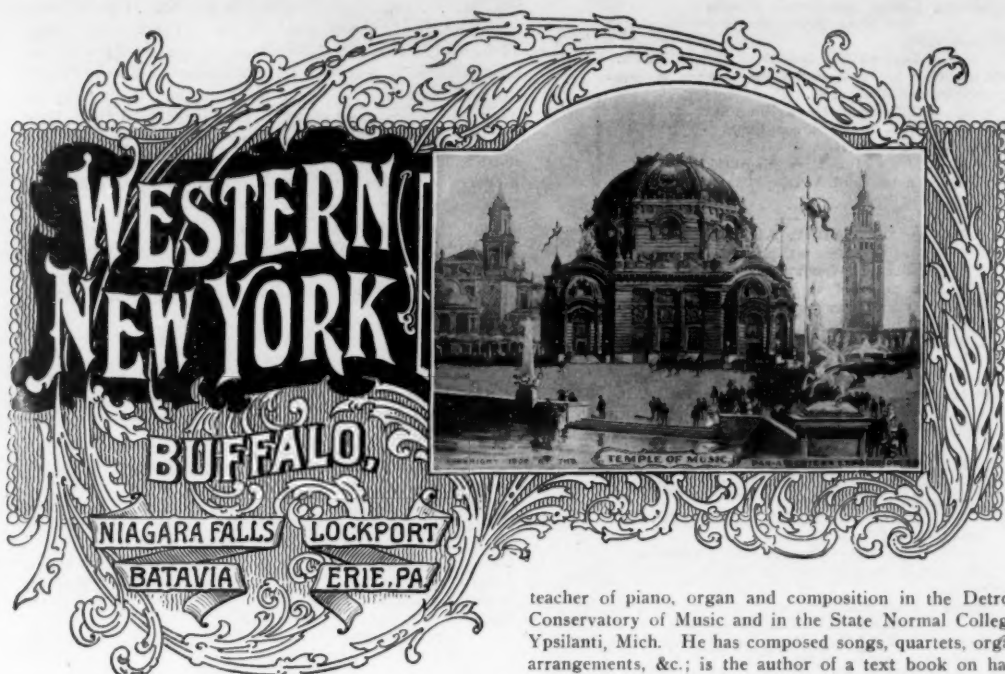
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Western New York Office THE MUSICAL COURIER,
749 NORWOOD AVENUE,
BUFFALO, N. Y., July 31, 1901.

THREE delightful recitals were given July 12-14 by William Reed, of Quebec, P. Q., organist and choirmaster of Chalmers Church. He was elected to an organ scholarship at Keble College, Oxford, England, in open competition against thirty candidates. He was professor of organ at the Conservatory of Music in Toronto, and has given numerous recitals throughout Ontario. Mrs. Howard Humphreys and Mrs. Jeanette MacCormac Smith assisted as solo singers; also the members of St. Paul's choir of Buffalo, under the direction of Mr. Webster.

Mr. Reed's reading of the fine program by Dudley Buck, Gounod, Guilman, Haydn, Schumann, Wolstenholme, Dethier and others were scholarly productions, while the grand march "Tannhäuser" (Wagner), as well as a composition by himself, "Grand Chœur," in D, were played with splendid technic, and were recalled. He was ably assisted by one of his numerous pupils, T. A. Davies, organist and choirmaster of the First James Square Presbyterian Church, of Toronto, who played several selections with much taste and skill.



WILLIAM REED.

Mrs. Jeanette MacCormac Smith, soprano soloist for concert and oratorio, sang "These Are They," from Gaul's "Holy City" and the "Ave Maria" from Mascagni's "Cavalleria Rusticana." In response to an encore she gave "Ora Pro Nobis" (Piccolomini) with fine effect.

She is the possessor of a sweet, clear soprano voice of exquisite quality and perfect execution, and by her artistic singing has become a pronounced favorite wherever she has appeared. Her repertoire is very extensive, embracing, as it does, oratorio, operatic, ballad and Scotch music. With an experience of ten years before the public as a concert singer and as a soloist in one of the leading churches, Mrs. Smith is well equipped to take her place with our leading entertainments. Canadian papers have given her fine notices wherever she has appeared.

Frank H. Sims, of New Orleans, gave three recitals July 15-17 before a large sized audience, who, contrary to the usual custom, kept their seats, denoting interest in the organist's work.

Francis L. York, of Detroit, gave three delightful concerts July 18-20. Among Mr. York's programs we find several transcriptions by himself of favorite numbers, such as "Ronde d'Amour," by Von Westerhout; "Morning," from the "Peer Gynt" suite, and Nevin's "Narcissus." His interpretations of works of the French school were particularly nice and his tone coloring fine.

Francis L. York was born in 1861, in Ontonagon, Mich. He received his musical education in the University of Michigan and later studied with Alexandre Guilman, Paris. He has been organist in various churches in Detroit, and was teacher of piano, organ and harmony in the University School of Music, Ann Arbor, Mich. He is organist and choirmaster of Christ P. E. Church, Detroit;

teacher of piano, organ and composition in the Detroit Conservatory of Music and in the State Normal College, Ypsilanti, Mich. He has composed songs, quartets, organ arrangements, &c.; is the author of a text book on harmony, a contributor to musical journals, and is vice-president of the National Music Teachers' Association.

Mr. York is secretary and local treasurer of the M. T. N. A., and has been offered the chair of music in three different colleges, and the choir in Detroit of which he



Mrs. J. M. SMITH.

has the direction is acknowledged to be the best of that city. Before studying with Guilman he was with C. B. Cady, of Chicago, a graduated U. of M., and took the degree of master of arts, with thesis and harmony, being the only graduate ever unanimously recommended by the faculty of U. of M. for degree of M. A. with the highest honors.

At one of Mr. York's concerts Miss Genevieve Day assisted. She is a young Brooklyn singer, with a fine stage appearance. She sang "Fear Ye Not, O Israel" (Buck) and "Oh, Divine Redeemer" (Gounod). As encores she gave "Du bist wie eine Blume," by Cantor, and "Holy City," taking the high D with ease.

The Brooklyn Times, the Brooklyn Eagle, Dr. Francis P. Hamlet, organist of the Cathedral of Incarnation, where

she has sung for two summers; E. M. Bowman, organist of the Baptist Temple, all speak in the highest praise of her ability. Her repertoire is large, as she sings selections from all the best masters.

Miss Day is a pupil of Madame Fridenberg, and has of late been filling many concert engagements. Her voice, a rare one, is decidedly dramatic soprano and of astonish-



F. L. YORK.

ing breadth, volume and purity of tone. She evinces wonderful training and also unusual comprehension of interpretation. We understand that she is studying for grand opera, and predict for her marked success upon the lyric stage.

All the musicians of Buffalo and a great crowd of visitors flocked to the Temple to hear the famed organist J. D. Dussault, of Montreal. He gave three regular concerts, and by request a fourth one, July 23, in the evening. He is the organist of the Church of Notre Dame, and his reputation had reached us from tourists who had heard him play that grand organ. Mr. Dussault was a pupil of Dr. Austin Pearce in New York and of Gigout in Paris. His playing is brilliant, registration fine and he is particularly happy in the interpretations of Widor and Rheinberger. His "Rondo de Concert," by Alf. Hollins, was an exquisite piece, played in a musicianly manner. Mr. Dussault is booked for many concerts this coming fall. He was assisted by L. H. McWade, tenor, of Philadelphia, and Robert Kent Parker, baritone. Mr. Parker is eminent at Chautauqua and fresh from vocal triumphs in England. Mr. Parker sang "Like as the Heart Desireth," by Francis Allitsen.

S. D. Cushing, from Toledo, Ohio, gave two organ recitals. His constant change in the programs made it difficult for the average audience to follow him. The talented Miss Edith Ely, soprano soloist of the Church of the Messiah, Buffalo, sang first "I Will Extol Thee," from Eli, by Costa, and had a most enthusiastic encore, for which she sang the Intermezzo from "Cavalleria Rusticana." For her second number she sang "There Is a Green Hill Away," the audience insisting on a repetition. William Gomph played an exquisite accompaniment.

George B. Carter, from Elmira, gave an enjoyable recital July 29. Want of space crowds out a description of his program, which will appear later.

Mrs. Mary Chappell Fisher, of Rochester, gave three organ recitals. She has a clear and facile technic, and her versatility in her programs was highly appreciated, and, like her great master Guilman, she presents to the public only legitimate music. Her last number was "Final," by

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Cesar Franck, a great composition seldom played, which opens with vigorous theme for pedals alone.

Ferdinand Dunkley, from Asheville, N. C., gave a recital July 31. His selections were good, his playing clear cut, though sadly lacking in coloring. He evidently had not familiarized himself with the organ, nor memorized the



GENEVIEVE DAY.

stops. Referring to his memoranda on the music he lost time between each number. In the midst of the "Bridal Chorus," from "Lohengrin," the band began to play, which put an end to his concert. Poor Dunkley, he is in hot water most of the time.

MRS. K. RIESBERG.

OLIVE MEAD.—The following paragraph about Miss Olive Mead was omitted from the young violinist's Buffalo press notices:

Miss Olive Mead, the young violinist, gave many evidences of unusual talent. Her technic is well developed and her tone true. Besides her solo number she played the obligato to the Mozart aria, and played it beautifully.—Buffalo Evening News.

BERTA GROSSE-THOMASON.—Mme. Berta Grosse-Thomason, the pianist and teacher, of Brooklyn, is spending her vacation in the Adirondacks. She is a guest at Forest View House, at Lake Placid. In addition to her teaching this coming season, she will give some recitals and plans are already under consideration for dates in Brooklyn and Morristown, N. J.

Miss Lilian Leroy has signed a three years' contract with the "Wizard of the Nile" company. She is another of Mme. Ogden Crane's ambitious pupils, and has been successful in no small degree. She is to play the soubrette parts.



CINCINNATI, August 3, 1901.



OUTSIDE the usual activity of the summer schools there is absolutely nothing going on in matters musical of this city. Everything is as quiet as a graveyard.

Most of the prominent musicians are away from the city, spending their vacations at lakeside, seashore or in the mountains. Several of them are in Europe and have written to their friends about the pleasant times they are enjoying.

Mr. and Mrs. Edwin W. Glover are enjoying some fine fishing sport among the Canadian lakes.

Miss Dell Kendall and her grandmother, Mrs. Martin, have gone to their country home, Island Farm, in Indiana.

Robert Hosea, baritone, was in the city a few days visiting his home and his many friends in the city. Mr. Hosea is acquiring for himself a national reputation.

Signorina Tecla Vigna is spending her vacation at home. Chas. A. Graninger is still at home conducting a summer school.

Mrs. Lottie Adam-Raschig, formerly of Cincinnati, is about to start for Europe, where she will continue her course in vocal culture. She will probably study under Randegger.

Frederic J. Hoffmann, pianist, of the College of Music faculty, leaves for Europe on August 7. He will continue his studies under Leschetizky.

Mr. and Mrs. Georg Krueger are spending a delightful vacation in Baden-Baden, Germany.

Mr. and Mrs. Theodor Bohlmann are enjoying their honeymoon in Berlin.

J. A. HOMAN.

Aramenti Pupils' Recital.

THE pupils of the Aramenti School of Vocal Culture, at Seattle, Washington, gave their annual recital at the Seattle Theatre on July 23. Mme. Julia Aramenti's success in the far Northwest has delighted her friends here in the East, but then success was predicted for her. The critics of Seattle accorded just praise to excellent training of the Aramenti pupils. Another point worthy of special mention regarding the recital was that the affair was not complimentary, but given for the benefit of a deserving local charity, the Boys' and Girls' Aid Society, of Seattle. In referring to the "star" pupils of Madame Aramenti, who sang at the recital the Seattle Times of July 29, said:

Miss Dolan has a beautifully trained soprano voice, and won considerable applause in her rendition of the "Swiss Echo Song," as well as in the duet, "I Heard a Voice," sung with Mr. Wilson.

Miss Shepard received her entire training from Madame Aramenti, as did Miss Dolan. She sang a beautiful duet with Mr. Mason in the latter part of the evening. Miss Shepard is a leading member in the church choir of Our Lady of Good Help.

Madame Aramenti, who loaned her direction and training of the various vocalists for the benefit entirely free of charge, is deserving of a great deal of credit for the accomplished manner in which the different numbers were rendered. The proceeds of the recital, which were quite large, went entirely to the Boys' and Girls' Aid Society.

Madame Aramenti expects to take her vacation in September, and spend most of her time in New York.

AMERICAN AND FOREIGN TRAINING.

Editors The Musical Courier:

I READ with a great deal of pleasure a letter from "A Foreign Enthusiast," which appeared in a recent issue of your valuable paper. It is interesting to note that on the same page with a letter commenting on the jealousy shown toward American musicians in Germany are to be found extracts from the German press ecstatically praising an American singer. What is there in this apparent condition?

May I be pardoned for suggesting that the press extracts certainly indicate a phase of the German attitude as surely as does the letter. And yet how can both so apparently contradictory attitudes exist in the same people? The fact of the matter probably is that the one attitude is that held by a certain narrow class of professionals, while the other is that held by the vast mass of real music lovers of Germany. Nor does this solution militate in any way against the full force of "A Foreign Enthusiast's" plea for a school of some kind which will make Americans entirely independent alike of German help or German praise. Plenty of comment from the German press shows us that American voices and American talent are appreciated, while, on the other hand, we are continually hearing of the rebuffs our artists receive at the hands of their German fellow artists. Without a doubt it is time that America rallied to the support of any institution that might tend to force respect from these foreign professionals. There is material aplenty in this country to maintain a musical institution whose product shall vie in every way with that which comes from abroad.

It seems to me, however, that the only way in which such an institution can be made to do the highest, best and most disinterested work would be by indorsement. Only when it can be absolutely independent of pupils' tuition fees can it devote its every energy to turning out finished artists, and nothing but finished artists. Should our millionaires, who are constantly searching to elevate the country along educational lines, and who to this end are scattering libraries broadcast, but turn a little of their attention and wealth to this one very important department of education, it would not be many years before such incidents as the Powell boycott of Berlin would be things of the past.

As a patriotic American and as a sincere lover of music, I look forward to the time when some such school as the American School of Opera, mentioned by "A Foreign Enthusiast," shall become a veritable hub in the vast wheel of American musical life.

QUID NUNC.

McCall Lanham Here.

MCALL LANHAM is now here in New York, where he will soon resume his work as teacher and soloist in oratorio, opera and concert. After his return from abroad some months ago Mr. Lanham went to Texas to fill a number of special engagements, and his success led to other engagements, and finally a tour was arranged for him. This proved financially as well as artistically successful. His finely trained and sympathetic voice promises to win for this young man an important place in the musical world. Mr. Lanham has been engaged as instructor in the vocal department of the School of Applied Music at 212 West Fifty-ninth street.

At Madame Cappiani's Summer Home.

MISS FLORENCE ROBINSON, a gifted young woman from Salt Lake City, is studying this summer with Mme. Luisa Cappiani, at the Cappiani summer cottage at Ferry Beach, Me. Miss Robinson's mother and sister are also members of the Cappiani household, which includes, too, Mrs. De Linelle Cooper, Madame Cappiani's private secretary. Besides music the ladies have croquet as an amusement, and card parties afford another opportunity for passing an idle hour.

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Musical People.

W. F. Skeele, of Los Angeles, officiated as organist at the recent Epworth League Convention, held at San Francisco.

Miss Maud Stenson and her sister, Blanche Stenson, gave recently a song and piano recital at Dixon College, Dixon, Ill.

Miss Mary McGowan, soprano, assisted the orchestra at a recent concert given at the Earlington, Richfield Springs, N. Y.

The music pupils of Miss Matie Crowley gave a recital at her home, 256 Ravine street, Janesville, Wis., on the evening of July 19.

The name of Mrs. Bernice Pollock Nelson, a resident of Poughkeepsie, N. Y., is to be added to the list of concert vocalists this coming season.

Raymond E. Reeder, of St. Louis, Mo., will be at the head of the violin department of the Waco (Tex.) Conservatory of Music this autumn.

Eugene Luening has sold his interest in the Wisconsin Conservatory of Music to Hans Bruening. The name of the institution will not be changed.

The pupils of the Dallas (Tex.) School of Music, of which Mrs. A. E. Smythe is director, gave a piano and song recital on the evening of July 18.

Miss Carrie Lum, a pupil of the Boston Conservatory of Music, sang recently at a special service of the First Presbyterian Church at Birmingham, Ala.

Miss Elizabeth King, a Maine singer, who has studied and sang abroad with marked success, is to return home for a brief visit and then locate in New York.

The second prize in the violin department at the Royal Conservatory of Music at Brussels was won by a boy from Springfield, Ohio—Master Francis Rea McMillen.

Miss Esther St. John, a church soprano, well known in the West, expects to become a member of the faculty of the Michigan Conservatory of Music in Detroit.

Miss Vera Eva Roberts, of Peoria, Ill., has, according to some Western newspaper reports, made a successful debut in grand opera at the Imperial Theatre in Vienna.

Miss Grace Hazard, a member of the Valley Opera Company, now singing at Syracuse, N. Y., is a sister of Robert Hazard, a popular Washington (D. C.) newspaper man.

At one of the best concerts given at the Colorado Chautauqua, at Boulder, Col., this season, the soloists were members of the Rischar Orchestra, and Miss Irma Haight, a Chicago soprano.

Miss Edna More, of Deposit, N. Y., and Miss Laura M. Wright, of Detroit, Mich., both students of Oberlin College, Oberlin, Ohio, gave a piano recital at Connel Grove on August 2.

Rowena Schiffbauer, a piano prodigy, thirteen years of age, has entered upon a four years' course with Alberto Jonas, of Detroit, Mich. Little Miss Schiffbauer's home is in Kansas City, Mo.

Miss Elizabeth Leopold, of Pottstown, Pa., has resigned as an instructor of music in the Wilson College, Chambersburg, and accepted the position of first soprano in Holy Trinity Chapel, Philadelphia.

W. Grant Egbert, violinist, assisted Mr. Salter at the organ recital given at Sage Chapel, Ithaca, N. Y., on July

23. The program included works by Guilman, Beethoven, Schumann, Wagner, Liszt, Dubois and Wolstenholme.

William Henry Humiston, organist of Trinity Congregational Church, Harrison street, East Orange, is a native of Ohio. He studied the organ with Clarence Eddy and composition with Edward MacDowell. He has a fine general education.

Charles N. Pollard, one of the best known musicians of New Hampshire, secured a leave of absence as organist at Pilgrim Church, Manchester, and will spend some time in travel in Europe. During his absence Edward Everett will act as substitute.

R. W. Vincent, formerly director of the Holyoke (Mass.) College of Music, is now the director of the California College of Music at Oakland, Cal., a new institution, opened only last May. The college at Holyoke was sold last April to Edwin Hall Pierce, of Auburn, N. Y.

Miss Hannah Schmidt-konz, a daughter of the Rev. A. Schmidt-konz, of Kingston, N. Y., has been engaged as organist of the Wurts Street Baptist Church, at Kingston, for the remaining Sundays of the summer. Miss Schmidt-konz is a graduate of the New England Conservatory.

Miss Georgia Hall, a Joseffy pupil, gave a recital at the studio of Alexander Zenier, Fond du Lac, Wis., on July 17. Among those in the audience was Bishop Grafton, of Wisconsin. Miss Hall, who formerly resided at Fond du Lac, has promised to give a recital at Grafton Hall in the early autumn.

The Minnesota State Music Teachers' Association, organized last June, elected the following officers: President, Clarence A. Marshall, Minneapolis; first vice-president, Charles A. Fisher, St. Paul; secretary-treasurer, Miss Jennie Pinch, St. Paul; auditor, W. A. Wheaton, St. Paul; program committee, Gerard Tonning, Duluth; Emil Ober-Hoffer, Minneapolis; Carl Heilmair, St. Paul.

An excellent musical program was presented at the twenty-sixth annual commencement of St. Catherine's Normal Institute, corner of Harlem and Arlington avenues, Baltimore, Md. The Schubert-Liszt "Military March" at the opening of the exercises was played by the following students: Misses Florence Dyer, May Muller, Regina Codd, Emma Walbrecher, Bertha Kahler and Blanche Roper.

While in Saratoga for the Railway Master Mechanics and Master Car Builders' conventions in June, Reeves' American Band, of Providence, R. I., made a great hit with a new composition by Miss Annie C. Holmes, of Westbrook, Me. It is entitled "Echoes from the Lake." It is a grand concert waltz, with beautiful melodies and a smooth obligato. Miss Holmes is very favorably known in Providence, where she attended the Friends' School, from which she was graduated. She is now a resident of Westbrook, Me., where she is the organist and director of music of the Warren Congregational Church, and a very successful teacher of piano instruction, both there and at the Virgil Clavier School in Portland. Her friends and old schoolmates will be pleased to know she has made an enviable reputation as a composer.

Concert in Aid of a Worthy Cause.

A COMMITTEE has been appointed to arrange for a big concert at the Brooklyn Academy of Music for the benefit of the German Hospital of Brooklyn. The date fixed is November 3.

Dr. John W. Schildge, prominent in the councils of the Brooklyn Arion and United Singers of Brooklyn, has been elected president of the committee, and his associates are F. Heitmann, vice-president; Louis Weide, secretary, and Herman Scheidt, all good citizens of Brooklyn. The German Hospital is one of the worthy institutions of the borough and deserving of support. The concert is sure to be a success.

NATIONAL CONSERVATORY OF MUSIC.

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THE dates for the seventeenth annual entrance examinations of the National Conservatory, 128 East Seventeenth street, New York, are as follows:

Piano and Organ—September 17 (Tuesday), 10 a. m. to 12 m., 2 to 4 p. m.

Violin, Viola, 'Cello, Contrabass, Harp and all Other Orchestral Instruments—September 18 (Wednesday), 10 a. m. to 12 m., 2 to 4 p. m.

Singing—September 19 (Thursday), 10 a. m. to 12 m., 2 to 4 p. m., 8 to 10 p. m.

Children's Day—September 21 (Saturday), Piano and Violin—10 a. m. to 12 m., 2 to 4 p. m.

We give the above dates every week because we believe in calling the attention of the readers of THE MUSICAL COURIER to the remarkable advantages offered by the National Conservatory to those desiring a thorough musical education. The faculty of the institution is of world wide reputation and the pedagogic system pursued has hitherto been productive of the highest results. Every department of the National Conservatory is unique, every department has at its head a teacher who has won artistic honors and has had large experience as a musical instructor. The orchestral classes attracted much talent last season, and the series of public concerts inaugurated in 1898-99 will be continued this coming season. The operatic classes are filling in, and the examinations promise to be of the liveliest competitive character. Do not forget that genuine talent will be carefully nurtured and developed at the National Conservatory, as the remarkable history of the institution so conclusively proves. September 3 the season of 1901-1902 begins.

Mrs. Jeannette M. Thurber, founder and president, will personally receive all applicants, their parents or guardians.

New York Musicians in Florence.

MR. AND MRS. EDMUND SEVERN, who are associated this summer with the director of the Francis Walker Summer School of Arts in Florence, Italy, write that they are enjoying the climate as well as the "art" atmosphere of the Tuscan capital. Mrs. Severn has with her one of her most promising vocal pupils, Miss Augusta Galbraith, whose singing is already attracting the attention of critics. Mr. Severn also has violin pupils under his care, and altogether an ideal summer is being passed. In a letter to a friend Mrs. Severn states that the weather in Florence is warm, but "not hot." As her letter was written about the time when the thermometer in New York was sizzling in the nineties, her distinction between "warm" and "hot" will be appreciated by those who recall our remarkably trying summer here.

The Severns and Mr. Walker expect to return to New York about the middle of September.

ALBERT MILDENBERG.—Albert Mildeberg, the pianist, left for the Buffalo Exposition last week to be present at the concert given at which a group of his latest songs were sung by Miss Gertrude Kale.

They were "Pussy Willow," "One Clasp," "So Dear a Dream," which had never yet been sung in public, and "A Thousand Thoughts" and "The Violet," both of which have already met with much favor. Mrs. Elizabeth Hazard, the soprano, will also sing the first three of the group at the Kaltenborn concert on Thursday, August 15.

On next operatic night the Kaltenborn Orchestra will produce a "Ballet Suite" from Mr. Mildeberg's opera, "The Wood Witch." This opera was given last winter by young ladies exclusively and caused much favorable comment.

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HATTIE SCHOLDER.

IN the list of artists, young or old, upon whom the Creator has stamped "genius" belongs the little girl whose picture appears on the front page of this paper.

Hattie Scholder was born in New York, May 11, 1891, and is consequently just a little more than ten years of age. The way her father discovered her talent is interesting. One day in the spring of 1894, when he returned home he heard some one playing an etude by Kochler, a composition which he had vainly attempted to master. Upon entering the parlor he was amazed to see his little daughter Hattie sitting before the keyboard. His joy knew no bounds, for he at once realized that she was a genius.

Hattie was immediately placed under a capable teacher, who watched over her lovingly. It was not long, however, before pupil outstripped teacher. Mr. Scholder was advised to secure a thorough teacher. They insisted that he should place his daughter under Samuel Eppinger, director of the Eppinger Conservatory of Music. No sooner had Mr. Eppinger heard the little girl than he volunteered to take her in hand and to teach her free of charge. He undertook in May, 1898, the responsibility of developing the girl's talent, and devoted to her several hours a day. Mr. Eppinger, having wholesome ideas regarding the instruction of the young, believing that there should be a sound mind in a sound body, watched closely the physical development of his pupil, as well as her mental growth. Being a healthy, strong child, Hattie was capable of practicing and studying several hours a day without the least fatigue. Her progress was so rapid as to astonish her preceptor.

Last November Hattie Scholder made her debut in Mendelssohn Hall, New York. This is what this paper said of the concert:

In Mendelssohn Hall last Friday night in the presence of an audience that overflowed the auditorium, Hattie Scholder, a genuine prodigy, made her debut. She is a healthy, well developed girl of nine, and, beyond doubt, is richly gifted. She has made extraordinary advancement in the art of piano playing for one of her years. She had the assistance of an orchestra of forty under the baton of Arthur Mees. The program was: Overture, "The Merry Wives of Windsor," by Nicolai; Concerto in E flat major (Kochel, 48), first movement, by Mozart; suite, "Les Erinnyes," by Massenet; "Fantaisie on Hungarian Airs," by Liszt; "Hungarian Dances," by Brahms. In the first movement of the Mozart concerto the young pianist played with such intelligence and repose as to place the audience at ease at once. Her phrasing was above reproach and her accuracy was really surprising. The audience testified its surprise and delight by an insistent demand for an encore, and Miss Scholder dashed off with verve and brilliancy a Chopin etude. All who are familiar with the difficulties with which the Liszt "Hungarian Fantaisie" is replete marveled that a mere child should undertake to play this work. The misgivings of those who feared that she would be unable to cope with these difficulties were incontinently exorcised. The little girl passed through the trying ordeal triumphantly, thereby arousing the audience to a high pitch of enthusiasm. Responding to a vehement recall, she played with fascinating abandon and virtuoso speed a waltz by Chopin, and the audience would not rest content until she had played again. The girl's success was really sensational. Her composure, self-poise and surety were as unusual as her strength and endurance. Not once did she falter or manifest the least fatigue. Everything that she did showed that she had been most carefully and conscientiously taught. Her capable and painstaking teacher, Samuel Eppinger, director of the Eppinger Conservatory of Music, has watched her development and guided her progress with loving interest. He has every reason to be proud of her, as she should be proud of him. It is certain that she could not have fallen into better hands. As there seems no limit to Hattie Scholder's talents, there are no limits to the possibilities before her. Beyond question she is one of the most promising musical prodigies before the public.

The newspapers made much of Hattie's debut and gave her appreciative notices. A few of these are appended:

Another Josef Hofmann seems to have arisen to astonish the public, only this time the musical prodigy is a charming little girl, nine years old, with rosy cheeks, perfect health, plenty of vitality and undoubted genius. Her brief career has rarely been duplicated, and fully illustrates how great a future she has before her.—New York Press, November 19.

Mendelssohn Hall was the scene of the appearance last night of Miss Hattie Scholder, a child prodigy in piano playing, only nine

years of age. Little Miss Scholder was heard, with orchestral accompaniment, in the first movement of Mozart's E flat major concerto, Liszt's "Fantaisie on Hungarian Airs," and a suite by Massenet. She exhibited abounding temperamental powers and amazing technic for one of her years, and, what was more remarkable, a soundness in phrasing that left little room for blame.—New York Herald, December 14.

Last March Miss Scholder played in Boston, her success being sensational, as the following notices attest:

Miss Scholder is a little girl of nine. That she has talent is evident enough; that she has great talent, more than probable. She has plainly been well and carefully taught. She plays clearly, nimbly and without undue contraction of the muscles even in difficult passages. Moreover, she has plainly a good sense of rhythm, which she shows in the way of making the rhythm perfectly clear, even when she hurries the tempo. She has great aplomb.—Boston Herald, March 8, 1901.

On Thursday afternoon a piano recital was given by little Hattie Scholder, assisted by Mme. Pierron-Hartmann, mezzo-soprano, in Steinert Hall. The little pianist was billed as a phenomenal child pianist, but she played more like a full-fledged artist with perfect technic and wonderful experience for so young a child. She was much applauded, and gave an encore which was Chopin's difficult G flat study.—H. C. Hopper, Boston Times, March 10, 1901.

Miss Hattie Scholder is a child pianist, but one who, instead of playing the simplest things, as nearly everyone of her age does, plays such as the Chopin C minor (Revolutionary) study, the Schumann "Bird as a Prophet" and others that one expects only to hear from the adult pianist of experience. Miss Hattie is certainly remarkable for her years, as it is no easy matter to memorize and play with technical proficiency such pieces as those above mentioned, and she has many others of the same character in her repertory, for as extra numbers she played another of Mendelssohn's "Songs Without Words," and Chopin's G flat study from op. 25. As a child prodigy, she is one of the best ever heard in this city.—Boston Post, March 8, 1901.

Little Miss Scholder's latest success was won at Willow Grove, near Philadelphia, two weeks ago, when she appeared in connection with the Symphony Orchestra that was filling an engagement there. The young pianist received most favorable notices in all the Philadelphia newspapers.

Miss Scholder's repertory has constantly grown until now it is an extraordinary one for a girl of her age. Here it is:

Prelude and Fugue, C minor.....	Bach
Prelude and Fugue, D major.....	Bach
Prelude and Fugue, C sharp major.....	Bach
Theme and Variations.....	Beethoven
Sonata, op. 10, No. 2.....	Beethoven
Sonata, op. 31, No. 3.....	Beethoven
Pastoral.....	Beethoven
Caprice.....	Scarlatti
Six numbers from Kinder Scenen, including Traumerei and Vogel als Prophet.....	Schumann
Consolation.....	Mendelssohn
Spinning Song.....	Mendelssohn
Etude (Mignon).....	Schutt
Bolero.....	Ravina
Etude.....	Ravina
Tarantella.....	Heller
Etude.....	Moszkowski
Etude, op. 10, No. 12.....	Chopin
Etude, op. 25, No. 9.....	Chopin
Nocturnes, op. 9, No. 2.....	Chopin
Op. 32, No. 1.....	Chopin
Waltzes, op. 64, No. 2.....	Chopin
Valse Brillante, A flat major, op. 42.....	Chopin
Mazurka, B flat major.....	Chopin
Concertos with Orchestral Accompaniment.	
Hungarian Fantaisie.....	Liszt
Concerto, E flat major.....	Mozart
Concerto.....	Mohr
Concerto, C minor.....	Beethoven

MARY MÜNCHHOFF.

More European Press Notices.

SUBSCRIPTION CONCERT OF THE KONIGLICHEN HOF-THEATRE.

In the concert which opened with the "Manfred" overture we renewed the acquaintance with a singer, Miss Mary Münchhoff, who appeared last year in the Tivoli concerts. Her charming appearance, natural, sympathetic manners and the phenomenal vocal talent which distinguish this youthful singer, gained for her this time also a magnificent success. In the aria, "L'Allegro, il penseroso ed il moderato," by Handel, her skill in coloratura, the flexibility and sweet, soft quantity of her voice were shown to good advantage. That which distinguishes this singer from all her contemporaries is the warm timbre of her voice, as well as her perfectly natural and therefore fascinating way of rendering all musical compositions. There is not the slightest trace of mannerism or coquetry. Her faultless tone formation is proof that a good method has developed her glorious natural talent into virtuosity. It was necessary to add two encores to the three songs on the program.—Hannoversche Courier, March 23, 1901.

Miss Mary Münchhoff sang with customary brilliancy the "Bell Song" from "Lakmé," which is very little known here. For a singer ranking as high as Miss Münchhoff the myriads of difficulties in coloratura offer great opportunities for arousing admiration and wonder. We value the genuine musical sense of beauty which revealed itself distinctly in the rendering of a group of songs more than all the purling passages of vocal virtuosity. A deep impression was made by Giordani's "Caro mio ben," and the well-known Grieg song, "Der Wintermag Scheiden."—Magdeburger Zeitung, February 20, 1901.

The highly esteemed singer Mary Münchhoff enraptured her audience with specimens of her coloratura art; enraptured, and still more, set their hearts aglow, not only in the cavatina, but also in the Schumann songs. We have seldom heard these well-known songs sung with such deep feeling. For the hearty applause which greeted her the artist gave two encores.—Magdeburger Anzeiger, January 6, 1901.

The charming German-American Mary Münchhoff shines in the heavens of art as a star of the first magnitude at the present time; less brilliantly, perhaps, than many an advertised star, but all the more honored in those circles where genuine, unspoiled art is valued.—Magdeburger General Anzeiger, January 6, 1901.

SUBSCRIPTION CONCERT OF THE HERZOGLICHEN HOFKAPELLE.

Mary Münchhoff was the attraction. The melodious voice of the singer made her popular immediately after rendering the "Litaner," by Schubert. The applause increased from song to song, so that the artist was compelled to add "The Nightingale." This created such enthusiasm that the applause would not cease. It is seldom that a singer even approaches the artistic heights that Miss Münchhoff has gained. Her trill and piano are enchanting. Her correct pronunciation deserves especial praise. Her rendering of the aria from the opera "Philemon and Baucis," by Gounod, with orchestral accompaniment, was a magnificent success, and after this great effort she was forced to give an encore. It would give us great pleasure to meet this singer in another concert.—Braunschweiger Neueste Nachrichten, December 10, 1900.

In Mary Münchhoff we made the acquaintance of a singer who is highly accomplished, not only in rendering plain, simple songs, but also coloratura. Her soft, sweet soprano voice; her crystal, clear intonation, even in the highest registers, and the fascinating, sympathetic quality of tone, charm her audience. She possesses an admirable vocal technic, which places her in the ranks of the greatest coloratura singers. Her selections were choice and pleasing, and gave her opportunity to show her manifold artistic ability. In the brilliant, effective aria from Gounod's "Philemon and Baucis," and the well-known piece de bravure, Alabieff's "Nightingale," she enraptured her audience with rippling trills, piquant staccati, smooth runs and chromatics of the most brilliant and florid style. The enthusiasm created by her efforts increased at her artistic rendering of several songs with piano accompaniment. The lovely, tender song by Bach, "Willst du dein Herz mir schenken?"; the simple, pensive songs by Cornelius, "Untren" and "Das Veilchen"; the charming "Slumber Song," by Taubert, an extra song and an encore, which she very amiably offered, won the gratitude and affection of all. The artist was honored with stormy applause and repeated calls to appear again.—Chemnitz, October 5, 1900.

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In America March, April, May, 1902.

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2046 LEAVENWORTH STREET,
SAN FRANCISCO, July 29, 1901.

THE new Stanford memorial organ has been the centre of interest in 'Frisco for the past two weeks during the Epworth League Convention, when it was used to accompany all the choruses; but the leaguers are gone, and the town is quiet again, as nearly everyone is away, and the season will not have begun to move forward till September, though some of the studios open August 1.

Mrs. Oscar Mansfeldt has resumed teaching; also Mrs. Marriner Campbell, Mrs. Von Meyerinck and a few others. Otto Bendix, Roscoe Warren Lucy, the Howes, Pasmore and nearly all the prominent musicians are still away. The outlook for organ recitals this winter is bad, for now it transpires that we are losing not alone Dr. H. J. Stewart, but Dr. Franklin Palmer, of St. Dominic's, has already taken his departure for a tour around the world. He intends to spend some time in Paris, where he will study under Widor, the celebrated organist of the Church of St. Sulpice, whose organ is the largest in Paris. Dr. Palmer expects to be away from San Francisco about two years. On the other hand, Dr. Stewart says that he will never return here for a permanency. There is nothing here for a good musician.

It is to be hoped that such a sentiment expressed by such a man as Dr. Stewart, the loss of whom to 'Frisco is a serious one, will sting the good people of this town out of the lethargy that seems to possess them, and awake them to a sense of the obligation due people who bring their talents to our community, and who, finding that appreciation is lacking and progress a dead letter, sooner or later take themselves off to a more encouraging field of operation. The people are beginning to stir, but so slowly! The splendid attendance at the convention concerts, and later at the recital given by Dr. Stewart on the fine new instrument loaned for the convention season, has proved what can be done. What we need, and need sadly, is a music hall of good proportions and thoroughly equipped for such occasions. But the question constantly arises, "Would the people support it if they had it?" and here the matter seems to rest. Many of us feel the slur this places upon the few as well as the many, and feel it keenly; but a mere handful of progressive spirits are but a unit in a movement of this kind, and we can but hope that ultimately the people of 'Frisco will be shamed into doing something in this line that will be worthy the name, and redeem us from the reputation we are rapidly acquiring and keep our best musicians at home.

Speaking of the new organ, which is a splendid instrument, Dr. Stewart in his recital on Saturday afternoon displayed the instrument to its utmost advantage, bringing out the many beautiful and individual tones as no one else could do, since Stewart is a master of this king of instruments.

His audience consisted of some 2,000 intelligent listeners, many of whom were warm personal friends of the organist, others having had the advantage of study under his tuition, and the fine program was duly appreciated and heartily applauded all through. Just before the closing number Dr. Stewart ascended the speaker's stand, and calling the attention of the audience by a few quiet words said he believed in "rendering honor where honor was due, and wished to introduce Murray M. Harris, of Los Angeles, the builder of the splendid instrument." Mr. Harris was called to the front and bowed his acknowledgment of the burst of applause with which he was received. Dr. Stewart's program opened with Guilman's masterly Sonata No. 1, in D minor, a splendid composition for the organ, and one which put the audience in a thoroughly good humor for the following numbers. The "Pastorale" was one of the most beautifully handled bits it was ever my pleasure to listen to, and brought out the tender human soul that seemed to be hiding in the heart of the great instrument somewhere. The Finale displayed the power the splendid diapasons were capable of breathing forth, and there is in this organ a more complete set of diapason stops than is usual even with organs of this size. The "Communion in F" (Grisson) was so persistently encoed it was finally repeated, and the two Wagner numbers sounded almost as if rendered by a full orchestra.

It was a thoroughly enjoyable recital and a rare treat, for outside the churches there is absolutely no opportunity for organ concerts. After the close of the program Dr. Stewart held an impromptu reception, when he was greeted on all sides with congratulations and received many a warm hand clasp, and at the solicitation of his friends rendered many a dainty bit of improvisation in explanation of the various stops and combinations. The program for Saturday's recital was as follows:

Sonata, No. 1, in D minor.....Guilman
Canteline Nuptiale.....Dubois
Toccata.....Dubois
Communion in F.....Grisson
Marche Funèbre et Chant Seraphique.....Guilman
Consolation in D flat.....Liszt
Poloanise in A.....Chopin
Wotan's Farewell and Magic Fire Scene.....Wagner
Song of the Rhine Maidens (Götterdämmerung).....Wagner
Kaiser March.....Wagner

To-night will be the final public appearance of Dr. Stewart in our city, and is virtually a farewell concert. It will doubtless be more largely attended than that of Saturday, as everyone will seize the opportunity of hearing both the lovely instrument and Dr. Stewart also for the last time. To-morrow begins the work of taking down and removing the organ for its journey to the Memorial Chapel in Palo Alto, which is to be its future home, and at the end of August Dr. Stewart leaves 'Frisco for his new position in Trinity Church, Boston. Following is the program for to-night's concert, to which will be added by urgent request Chopin's celebrated "Marche Funèbre," which Dr. Stewart plays magnificently.

Suite Gothique.....Boellmann
Air with Variations, in G.....Lemmens
Fantasia in D minor.....Merkel
Priere in D flat.....Callaerts
Intermezzo in B flat.....Callaerts
Slumber Song.....Schytte
Triumphal March (Sigurd Jorsalfer).....Grieg
Im Volkston.....Grieg
Ranz des Vaches.....Grieg
Danse à la Paysanne.....Grieg
Fantasia, Das Rheingold.....Wagner

This week will deprive us of two favorite singers who have elected to go the way of men and maids generally and enter the ranks of matrons and benedicts. Both the young ladies in question are pupils of Mrs. Marriner Campbell. Miss Isella Van Pelt becomes the bride of Thomas Mills, a banker, of Kingston, Canada. Miss Xena Roberts, also a pupil of Mrs. Campbell, will fill the position of contralto in Calvary Church choir vacated by Miss Van Pelt. Miss Marie Partridge, the soprano of St. Stephen's Church, is to marry Charles Stanley Price, a rising young lawyer of Salt Lake City.

The quartet of Mrs. Campbell's pupils, Mrs. Mead, Miss Kerr, Miss Roberts and Miss Van Pelt, which, with the Knickerbocker Male Quartet and Roscoe Warren Lucy, pianist, made such a hit this season in Chautauqua circles up North, sang again at the Chautauqua gathering at Pacific Grove last week, with such success they were telegraphed to return. The same combination with Walter Campbell will give a concert Wednesday night at the Seamen's Institute, and will be under the direction of Mrs. Campbell.

MRS. A. WEDMORE JONES.

Charlotte Maconda.

CHARLOTTE MACONDA is at Asbury Park, where she is resting after a long and successful season of concert, oratorio and recital work in all the principal cities of the East, including New York, Boston and Washington. Madame Maconda's engagements commence again in October with the New England Music Festivals, for which she has been re-engaged for the third consecutive year. Her brilliancy and versatility as an artist, as well as her personal charm and popularity, are gaining further proof each season by the kind and the number of demands for appearances by her. Many engagements of the highest class are already booked for next winter by her manager, Loudon G. Charlton. Madame Maconda has earned her success and merits her triumphs.

Katherine Fisk.

KATHERINE FISK, after a tour through the Middle West late in the spring in which she was accorded a series of ovations, is summering in Nova Scotia. Mrs. Fisk's pre-eminence among American contraltos is evidenced by the number of return dates and other important bookings already announced for her, for next season, by her manager, Loudon G. Charlton. Meanwhile she is enjoying the sea air and cool breezes at Cape Breton, and will not return to New York before October 1.

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DRESDEN, FRANKLINSTRASSE 20,
July 21, 1901.

THE Fourth of July was celebrated here by an American composers' night at the Belvedere, which was crowded to the utmost. Deeply regretting that insurmountable circumstances prevented my accepting the invitation I had received to attend the concert, I ask the privilege of quoting a few lines on the subject communicated to me by a highly esteemed member of the American colony in Dresden who was present. He writes:

"For the Dresden readers of THE MUSICAL COURIER the annual celebration of the Glorious Fourth at the Royal Belvedere is quite an event—the gathering of Americans, members of the colony as well as the transient traveler visiting this most charming city. No one who has ever witnessed it will forget the patriotic reunion. The hall and garden both were crowded, Americans predominating, intermingled with the German aristocracy of the capital. To an attentive observer the scene was uncommonly interesting. The enthusiasm bursting forth with the first chord of every national air demonstrated a patriotism hardly reached by any other nationality.

"It must have amazed the German visitors, who are not inspired with the same impulse, hardly anyone appearing able to comprehend it. We owe sincere thanks to Herr Trenkler for his repeated consideration of our national holiday. The program consisted of a number of American popular airs, marches by Sousa, &c.; Wagner's overture to 'Tannhäuser' and Weber's 'Jubelouverture' and the 'Fantaisie Dramatique,' by A. Sieberg, which were splendidly given and created a deep impression. The evening was Director Trenkler's greatest success of the season."

So far the quotation, which, however, did not mention the unusually enthusiastic reception A. Sieberg's fantasia met with. It was favorably referred to in the daily papers, especially so in the *Neueste Nachrichten*, which recognized the beauties of the composition in full. The performance was reported to have been superior to the production of it last year, when it formed one of the gems of the American selections.

The summer vacations of the Royal Opera having set in on July 1 there remains musically not much worth chronicling at present. The competitive singing festival in the music hall of the International Art Exhibition on Sunday last was a success. Among the twelve male choral societies which entered the ranks the Orpheus won the first prize.

Pupils' recitals form another feature of Dresden's summer life. Recognizing the good results achieved at some recent vocal examinations of the various schools here, attention should be drawn to the importance of a perfect pronunciation of the German language as a me-

dium for musical expression. The Franklin College, of Dresden (preparing students for the best universities in the world, including the Harvard and Yale institutions), having some years ago attached to its staff of teachers a German lady, Frau Dechner, of the well-known Senff-Georgi elocution school, I embrace the opportunity of mentioning this fact as a great compliment to her, for as a rule only male teachers are engaged in this profession. Frau Dechner meanwhile, according to the flattering "certificate" of the head master of the college, John A. Logie, has gained such "unexceptionable results" that I trust this information will be a welcome hint to foreigners visiting Dresden and wishing to learn German, all the more so as Frau Dechner, who owns a pleasant home in the Werderstrasse 15, intends staying in the city, continuing her instructions even during the holidays. Her terms, which are always moderate, will be reduced in summer.

A new Italian composer, Stefano Donaudy, of Naples (aged twenty), is busy on an opera called "Theodor Körner," which, as the papers here state, will be of great interest to Dresden, chiefly so on account of the hero, the historical warrior and poet, Theodor Körner, of Dresden, whose life's tale, short and dazzling as it was, certainly offers an effective theme for the musical treatment of a young author of lofty strivings. The "II" critic in the *Neueste Nachrichten* is very enthusiastic about the score.

After a short sketch of the libretto, the latter done by the composer's brother, which as to its historical and biographical content is a true description of the poet's life, the music is referred to as being "grand in descriptive power and simplicity of expression." Among the acting persons are, besides Theodor Körner, Christian Körner, his father; Toni Adamberger, the Vienna actress, who was the fiancée of the poet, Zriny, Schiller, Novalis, &c. The first scene is laid in Vienna, the second act is in Loschwitz, with a view of Dresden in the background; later on Wöbelin, where Theodor Körner fell fighting for his fatherland. The book pictures him as a lover, poet, soldier and hero. The finishing touch on this work will be given this month, after which it will be published as soon as possible, appearing at the same time in Italian and German.

Speaking of publications I have to mention a new violin school for beginners (*Vorschule für den Unterricht im Violenspiel*), by Pius Köhler, edited by Edm. Stoll, of Leipsic, which has been recommended to me as being theoretically and practically commendable.

According to news from Brussels Mme. Lina Rüeegg, the mother of Elsa Rüeegg, the well-known 'cellist, has opened a music school in that city, Rue Simonis 18, where the pupils are taught by the first masters of the capital. Among the patrons are celebrities such as I. B. Colyns, A. de Greef, Ed. Jacobs, &c. Young ladies eager to pursue their studies under Madame Rüeegg's own supervision find a pleasant home in her house, where special attention is paid to health and the comforts of home life.

Paderewski before leaving Dresden, true to his well-known generosity and noble character, gave a large sum to be distributed among the choristers and the employees of the Royal Opera, this as a token of his reconnaissance for the care they took in the studying of his opera. Never have we here met with a composer so unassuming and so full of consideration to everybody, as well as personally so highly thought of and beloved as is Paderewski.

A. INGMAN.

MISS JOSEPH'S BOOKINGS.—Miss Alice E. Joseph, opera and concert agent, of 7A Hanover street, London, has arranged engagements for Madame Melba and party with the Belfast Philharmonic Society, on October 18, and with Mr. Kuhe at the Dome, Brighton, on October 25.

EUROPEAN NOTES.

THE 17th of July thirty years ago was the death-day of Karl Tausig, an artist who seemed to be destined to be the successor of Liszt. It was after a visit to him at Weimar that Tausig was attacked by a serious fever, and died before he had reached his thirtieth year. From his school for higher piano playing, founded in 1866, at Berlin, issued such pupils as Rafael Joseffy, Oskar Reif, Max Pinner, Vera Timanoff and other celebrated performers. Tausig was one of the early champions of Wagner's ideas, Wagner spoke of him first and foremost in his address on the laying of the foundation stone of the theatre at Bayreuth as one of the most able supporters of his plan. Wagner wrote for his tomb:

"Reif sein zum Sterben, des Lebens zögernd sprich Bende Frucht, früh sie erwerben, in Lenzes jahnerblühender Flucht, war es Dein Loos, war es Dein Wagen—wir müssen Dein Loos wie Dein Wagen beklagen."

How artists used to be rewarded in London may be inferred from a curious announcement that has been unearthed by Mr. Edwards from a daily paper of 1833, to the effect that "elegant pieces of plate" had been prepared by the Philharmonic Society for presentation to Pasta, Malibran and Herz, "for singing and performing without any charge." Down, however, to a much later date the custom was continued by the Sacred Harmonic Society, who offered such low fees that several of the singers preferred that the total amount due to them for the season should be devoted to the purchase of plate, which was inscribed as "presented by the directors" to the singers in question. The vocalists seemed to imagine that small as the fees were, the affair was of value as an advertisement.

Alfred Cortot and Willy Schütz have formed a society for giving model performances of classical operas in Paris. The necessary funds have been raised, and the first performance, the "Götterdämmerung," will take place April 15, 1902. Madames Litvinne and Brema, and Ernst Van Dyck and Edouard de Reszké are engaged, as well as two celebrated French vocalists. The orchestra will consist of 100 pieces.

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chosen from the Lamoureux Orchestra, and will be invisible, as at Bayreuth. It is supposed that Cortot, a young genius of twenty-three, will conduct in chief and superintend the staging and rehearsals. With him will be Chevillard, Mottl and Siegfried Wagner. One of the most interesting revivals will be Berlioz's "Damnation de Faust" with the costumes and decorations desired by the composer.

The opera performances at Covent Garden this season were:

Faust	8	Much Ado.....	2
Lohengrin	6	Roi d'Ys.....	2
Otello	6	Cavalleria	2
Romeo	5	Meistersinger	2
Tristan	5	Hansel	2
Carmen	5	Messaline	2
Aida	4	Don Giovanni.....	2
Tannhäuser	4	Huguenots	2
La Bohème.....	4	Siegfried	2
Lucia (Mad Scene).....	4	Tosca	1
Rigoletto	3		

How delightful to learn that London enjoys the Mad Scene in "Lucia," a scene which always recalls the memory of youth, and poor, dear Emma Abbott.

The ballet "Pan im Busch," music by Felix Mottl, was performed for the first time June 20 at the Court Theatre of Munich, and had a brilliant success.

At Dresden the novelties for the coming season will be "Mädchenherz," by C. Buongiorno; "Fearnnoth," a one act piece by R. Strauss; "Runezahl," by Dr. A. Stelzner, and "Der Polneicke Jude," by Weis, which has hitherto only been given at the German Theatre, of Prague.

The Opéra Comique, of Paris, announces for the next season "La Troupe Jolicour," by Coquard, as its first novelty; then follow "Griseldis," by Massenet; "Titania," by Huë; "Circe," by the brothers Hillemacher; "Muguethe," by Misso; "Le Carmelite," by Hahn, and "Peles et Melisande," by Dubussy. The performance of "Tristan and Isolde" will be deferred till the season of 1902-1903, as Van Dyck is engaged for 1901-1902 in America. Perhaps "Der Freischütz" will be given in its place.

A concert room performance of a new two act opera, "Urwass," was lately given in St. Petersburg. The composer, Dlusski, is a well-known musician of the Russian capital, and this, his first dramatic composition, is full of melodic charm and suffused with Oriental color. The success was pronounced, and the work will be given next season on the stage.

A two days' festival took place last month under the direction of R. Hol at Utrecht. The first day was devoted to the now popular "Beatitudes" of César Franck, the second to fragments of "Fidelio" and "The Meistersinger," concerto and two new orchestral works by young musicians of Utrecht. The first, a "Holland Rhapsodie," by Van Aurovz, is marked by talent and well instrumented, and the "Romantic Intermezzo," by Wagenaar, is a cleverly written "Traumerei."

Frank L. Limbert has taken two scenes from Sudermann's "Johannes" as a text for a new composition. The

scenes are the eighth of the fourth act and the eighth of the fifth act, and they form the two corresponding divisions of the work, which is for three solo voices and orchestra. To both the vocal and instrumental portions Limbert has given proper expression, and, although the melody with its long drawn cantilene, sometimes falls short of the instrumentation, yet on the whole the voices have the chief part. Color is left to the instruments and worked out by the orchestra with great taste and delicacy.

MADAME PATTI'S DEBUT IN NEW ORLEANS.

THE announcement that Madame Patti had sold her beautiful castle in Wales and intended to spend most of her time hereafter in Sweden, the country of her newly married husband's birth, has been made the occasion for the publication of many articles referring to the famous singer and her wonderful career. Madame Patti now rarely honors the stage, and the infrequency of her public appearances no doubt has contributed in some degree to increase the prestige which has always surrounded them. Nevertheless, she ranks, and will always rank in the estimation of judicious critics, as one of the most gifted and artistic vocalists in the world. Her great and enduring fame lends a particular interest to the early incidents of her career, and to those precocious manifestations of genius which it is always pleasant to discover in the lives of the distinguished people of the world. It is a curious and not uninteresting fact that when Madame Patti made her first appearance in New Orleans, at the tender age of ten years, the discerning critics of the local press pronounced her voice one of the most exceptional in the history of music and predicted for her the phenomenal success which has always attended her career upon the stage. The whole history of Madame Patti's debut in this city is full of interest, and as the facts constitute an important chapter in the musical history of New Orleans, it may be worth while to record them here in some detail.

Maurice Strakosch, tenor, pianist, composer and impresario, came to New Orleans with his company of artists in the spring of 1853. Strakosch had been originally educated as a pianist, and at eleven years of age made his debut at Brunn, when he performed a concerto by Hummel. After reaching manhood he aspired to become a tenor, and for three years or more received instructions from Madame Pasta, for whom Bellini wrote "Norma" and "Sonnambula." After finishing his education as a vocalist, however, he decided to abandon an operatic career, and in his capacity as a concert pianist traveled for some years throughout Europe.

In 1848 Strakosch came to America, and soon after his arrival in New York began his career as an impresario. Shortly after reaching New York, in 1848, Strakosch organized a concert company, which included, among others, Mlle. Parodi, also a pupil of Pasta, and Mlle. Amalia Patti, a sister of Adelina. With this company Strakosch visited a great many cities, and at the end of a two year tour, married Mlle. Amalia Patti. As the brother-in-law of Adelina, who was at that time a mere child, Strakosch evinced much interest in her musical education, and the excellent vocal lessons received by him from Pasta were carefully imparted to the youthful songstress, who was even then exciting much astonishment by her skill and dexterity as a vocalist. At any rate, Strakosch was a thorough musician, both as a singer and instrumentalist, and, as Adelina Patti remained under his control for many years, in fact, until she married the Marquis de Caux, it is quite likely to presume that she had an opportunity to profit greatly by the counsel and experience of her talented brother-in-law, who was always at hand to advise and direct her musical studies.

In February, 1853, Strakosch visited New Orleans with a concert company, consisting of Ole Bull, violinist; Amalia Patti Strakosch, contralto; Adelina Patti, soprano, and Strakosch himself as pianist.

The first concert was announced for Thursday, February 24, but, through some unavoidable cause, was postponed until Saturday, February 26. This concert took place at the Odd Fellows' Hall, and the daily papers and concert programs referred to Miss Adelina Patti as being only nine years old. As a matter of fact, however, it may be stated that, shortly after reaching New Orleans, Adelina Patti celebrated her tenth birthday, as she was born in Madrid on February 10, 1843. Therefore, at the time of her first appearance in New Orleans, on February 26, 1853, Miss Patti had just turned her tenth year. Her tour, however, had commenced some four or five months before, at which time Strakosch very properly advertised the little songstress as being nine years old—that is, not having completed her tenth birthday, and, under these circumstances, it was entirely in order for him to adhere to this announcement on all of his programs until the close of the season.

Madame Strakosch did not sing at the first concert, and, indeed, was ill throughout her entire stay in New Orleans, appearing only at the last concert, and then begging to be excused after singing her first number. Adelina, therefore, was left alone to interpret the vocal part of the program, and the quoted criticisms written by local papers at the time will show how well she sustained her part of the performances. At this concert Ole Bull played a concerto



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composed by himself, a national fantasia dedicated to the Congress of the United States, and Paganini's "Carnival of Venice" and "Witches' Dance." A footnote on the program called the reader's attention to the fact that the last named piece had only recently been received by Ole Bull, up to which time the execution of double harmonics was not believed possible. The audience were also requested in the newspaper announcements to occupy their seats ten minutes before the concert commenced. The price of admission was \$1 and \$2. Strakosch played two of his own compositions—a fantasia on "Lucia" and Banjo Caprice. Miss Adelina Patti sang "O Luce Di Quest Anima," from Donizetti's "Linda," the Rondo Finale of "Ah, Non Giunge," from "Sonnambula"; "Coming Through the Rye" and Jenny Lind's celebrated "Echo Song," composed by Eckert.

The opinion formed at that time regarding Adelina Patti can best be made known by quoting the following criticism taken from a daily paper of Monday, February 28, 1853. This criticism is, indeed, a truly remarkable one in view of its prophetic nature, as Madame Patti's reputation at the present time, as it has been for many years past, is a complete verification of the unerring prediction set forth in such a comprehensive and musicianly review of her singing at so tender an age when precociousness might perhaps render it impossible for the critic to adequately determine her future possibilities.

"Odd Fellows' Hall presented on Saturday night a magnificent array of beauty and fashion assembled to do homage to the matured musical genius of the great Norwegian and the precocious and astonishing excellence of Miss Adelina Patti. The immense area of the hall was completely occupied, and from the stage to the farther extremity scarcely space enough was left for a single additional spectator. We have seldom witnessed in New Orleans a more brilliant and numerous assembly, or one in which the ladies constituted so important an element. The concert opened by Strakosch with a fantasia from 'Lucia,' of which the execution was marked by the extreme agility, neatness, expression and taste which distinguishes this delightful pianist. Soon after leaving the stage, Strakosch reappeared leading by the hand a little girl of almost infantile years and form, with a dark but expressive physiognomy, and a pair of very animated black eyes. This was Adelina Patti, and the moment she uttered a note the audience were satisfied that her vocal capabilities had not been exaggerated. Imagine a child nine years of age warbling the intricate, florid and ornamental music of one of Donizetti's most difficult cavatinas, and executing it, not merely with tame correctness, but with a precision, a power, a richness of sound, a boundless flexibility and a degree of spirit and soul not unworthy of the most finished and renowned prima donna. This child is, indeed, wonderfully gifted. Her voice is a pure soprano of delicious quality, true, rich, equal, firm, of vast compass and apparently under perfect control. Nothing can be more exquisite than this instrument—art alone is needed to render it absolutely unsurpassed, and, when age shall have deepened its volume and augmented its sonority, its possessor will be endowed with the most glorious voice that God ever gave to woman. That it requires cultivation and labor now—that it needs all the aids and appliances of sound artistic instruction, may be inferred from the fact

that Adelina Patti has seen but nine summers. But if her guardians and teachers spare her too much exertion, and procure her all the advantages which so highly endowed a little creature deserves to enjoy, then will come a time when she may challenge the world for a peer. Why, even now, the simple fact that this child sings 'Ah, Non Giunge' and Jenny Lind's 'Herdsman's Song,' with the echo in a style to delight the most fastidious connoisseur, suffices to prove that she is a vocal wonder."

The second concert was given at Odd Fellows' Hall on Wednesday, March 2. On this occasion Adelina Patti sang the following: "Cavatina," from "Ernani"; "Home, Sweet Home"; Eckert's "Echo Song" and "Je Suis le Bayadere," rendered familiar at that time by Anna Bishop. Strakosch played his own arrangement of "Fille du Regiment" and "La Sylphide." Ole Bull played his own compositions, being a transcription of Bellini's "Romeo and Juliette," and a "Nocturne Amoroso" and "Rondo Giocoso," also Paganini's "Introduction and Caprice" on "Nel Cor Piu" of Pasiello, and "Carnival of Venice." In a daily paper of March 3 the following criticism appears:

"Another full and fashionable assemblage greeted Ole Bull and his assistant artists last evening at Odd Fellows' Hall, and richly was the audience repaid for its attendance. The great Norwegian performed with even more than his wonted fire, vigor and spirit; while little Adelina Patti won unstinted and enthusiastic applause by her admirable execution of the morceaux assigned to her on the program. This child is truly termed a musical phenomenon. The possession of a voice of such wondrous purity, clearness, compass and flexibility is in itself an endowment of the rarest character; but, when we add that this delicious voice is inspired by genius of a high order, exquisite sensibility and intuitive taste, those who have not witnessed Miss Patti's execution will be enabled to conceive the extent of our admiration, while those who have will not wonder at the encomiums we have lavished upon her. We repeat what we have said, after hearing her for the first time, that, if her vocal powers are properly cultivated and ripened by methodical instruction, instead of being prematurely forced into hothouse luxuriance, she is destined to become the greatest songstress that ever charmed the ear of the public."

The last concert was advertised for the evening of Friday, March 4. On this occasion Amalia Patti Strakosch assisted, and was announced to sing the "Cavatina" from "Barbiere de Seville"; "Ah, Mon Fils," from "Le Prophete," and "Chanson a Boire," from "Lucrezia Borgia." Finding herself too indisposed, however, to proceed after the "Cavatina" from the "Barbiere," Mr. Strakosch came forward and presented her excuses to the public. Adelina Patti sang "Ah, Non Giunge," from "Sonnambula"; the celebrated "Ajr Polka" of Sontag, and Eckert's "Echo Song." Ole Bull and Strakosch made up the remaining numbers, the former playing Paganini's "Witches' Dance," a "Polacca" and "Fantaisie Nationale," of his own composition, and the latter playing his "La Chasse" and "Le Rossignol."

Although this concert was positively announced as the last, the artists were finally persuaded to prolong their stay, and another concert was arranged for the evening of

Wednesday, March 9. Unfortunately, this time Adelina Patti was suddenly taken ill and could not sing her numbers, which consisted of "Cavatina" from "Ernani"; "Je Suis le Bayadere," Jenny Lind's "Bird Song" and Eckert's "Echo Song." Ole Bull played variations on a theme from "Romeo and Juliette," of Bellini; introduction and variations on "Nel Cor Piu," of Pasiello, by Paganini; a fantasia arranged by himself on themes from "Sonnambula" and "Favorita," and the irrepressible "Carnival de Venice." Strakosch played his "Lucia" fantasia and "Banjo Caprice."

A final concert for the benefit of the orphan asylums was announced for Saturday, March 12, but, on account of the continued indisposition of Miss Adelina Patti and Madame Strakosch, the affair was indefinitely postponed. On March 14, however, Strakosch took his company of artists to Mobile for a series of concerts, returning to New Orleans on Sunday, March 20, and on the evening of Tuesday, March 22, their last concert for the benefit of charitable institutions, postponed from March 12, took place at the Odd Fellows' Hall.

Strakosch and Ole Bull are dead, but Adelina Patti is still the living exponent of song, having more than fulfilled the remarkable prophetic utterances predicted of her at the early age of nine, during her visit to New Orleans in the spring of 1853. In 1856-57 Adelina Patti made a short concert tour of the Antilles in company with Gottschalk, and, on November 24, 1859, she made her debut on the operatic stage in New York in the opera of "Lucia," under the direction of her brother-in-law, Maurice Strakosch.—William L. Hawes, in New Orleans Daily Picayune.



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"There is no God!" he, mocking, said. "Behold, Honor have I, and happiness, and gold. Abundantly from day to day I live. What more, I ask you, has your God to give?" And so he went his way—until that night—Which comes at last, when all our fancied might From out our clutch like running water slips. "Oh God!" he prayed, between his bloodless lips. —Edwin L. Sabin, in the June Chautauquan.

ART, science and religion are irresistible. The Pan-American Exposition and the Chautauqua Assembly unite in bringing many thousands of visitors to New York State this summer.

It is satisfactory to observe that in learned Chautauqua discourses music is not being neglected. In the concluding address of his "Pan-American Series," Rev. Albert L. Hudson paid a tribute to an American bandmaster. This is what he said:

"The educational element in the electrical effects was discovered by a bandmaster, and by him first expressed. Everyone feels a thrill when the illumination comes, growing from the first red glow to a burst of brilliance. But we could not feel what it meant until Sousa's band played 'Nearer My God to Thee.' Then it flashed on us that all this means the partnership of God and man. Our minds went over the experiences of a lifetime, and we saw that man is drawing nearer to God. The band told the most wonderful significance of the Pan-American."

Here, indeed, may be found a noble mingling of religion

and music. Will not John Philip Sousa be inspired anew, such words having been spoken?

But, alas! The voice of a critic is heard; his theme likewise being none other than the great fair:

"Christian civilization is going amusement crazy," asserted Rev. Dr. Orrin P. Gifford during his July sojourn in Chautauqua. And he added: "The average man or woman does not care to think. At the Pan-American Exposition the solid exhibits are deserted for the Midway." Referring again to Buffalo's present centre of attraction, he said:

"I know a devout woman in Buffalo who will not go inside the Exposition grounds. She does not wish to take the trouble, although she has heard how beautiful it is there. She says she has had a vision. This vision is so wonderful that she thinks human hands cannot approach anything so magnificent. So she stays at home—only a short distance from the Pan-American—without seeing it. I believe her vision is that of the New Jerusalem."

However, if of a terrestrial nature, perhaps this vision which the Buffalo lady has seen is none other than the Chautauqua Assembly! Why not? "Chautauqua seems absolutely sane and wholesome," is a statement for which Professor Axson, of Princeton, who came here to lecture on Macbeth and Browning, is responsible.

Music journalism has not been discussed here as yet this season, but "The American press is superior to ours," said Dr. Marcus Dods, professor in New College, Edinburgh, Scotland. "It may be a little sensational," he continued, "but it is fair and kind, and treats the church as an equal with other subjects, and not as something to be mocked and looked down upon. Your great headlines amuse us; we have nothing like that, but," he added, smiling, "I have come to understand them, I think. People read them and nothing more."

The Chautauqua concert-goer is often favorably impressed and sometimes fairly astonished when he observes

the broad and lucid effects which Dr. H. R. Palmer, of New York, secures in conducting his amphitheatre choir, for the organization, though recognized as an indispensable feature of the assembly, must ever be of a transitory or impromptu nature. Thus, under extraordinary circumstances, Dr. Palmer forcibly evidences that he possesses the essential characteristics of a leader.

The orchestra this season, as formerly, is conducted by Charles E. Rogers, whose duties are exacting, the list of compositions which claim his baton being long and varied.

I. V. Flagler presides at the Amphitheatre organ, playing solos which the vast audiences do not fail to appreciate, and giving valuable support with his organ accompaniments. The services of Henry B. Vincent, piano accompanist, likewise are in constant demand.

A future issue of THE MUSICAL COURIER will contain an extensive account of the progress which is being made here by the many promising pupils of one of America's most prominent pianists, William H. Sherwood.

J. Harry Wheeler, the eminent vocal instructor, is in the midst of the busiest season he has experienced here. His representative class numbers sixty pupils, a number of whom came from New York, and he gives twenty-three lessons daily, teaching from 7.30 a. m. until 8.30 p. m., all of which is not surprising, for before Mr. Wheeler left his New York studio his Chautauqua engagement book was in constant demand. As this great and ever increasing popularity convincingly illustrates, he has loyally supported and promoted the musical interests of the assembly. Next year he will doubtless find it necessary to increase his staff of vocal assistants at Chautauqua.

Mrs. E. T. Tobey, of Memphis, Tenn., whose methods are indorsed by William H. Sherwood, is conducting interesting classes in piano instruction.

Members of the first quartet which sang here this season were Mrs. Ada M. Sheffield, soprano, of Chicago; Miss Grace L. Carter, contralto, of Boston; Edward Strong, tenor, of New York, and J. Lawrence Knowles, basso, of New York. Mrs. Charles Howard Trego, soprano, of Chicago; Miss Minnie C. Vesey, contralto, of Nashville, Tenn.; Charles E. Lindlinger, tenor, of Chicago, and Gustav Holmquist, basso, of Chicago, constitute the present quartet, which will be succeeded on Friday of next week by Mme. Schultze Wichmann, soprano; Mme. Lowe Wichmann, contralto; Ben Franklin, tenor, and Dr. Carl Dufft, basso.

One of this week's visitors is Miss Banker, of Rochester, N. Y., a pupil of Mme. Evans Von Klenner, the distinguished New York vocal instructor, who has this season successfully established an influential summer school of singing at Lakewood, on Chautauqua Lake. As many Chautauquans are aware, Madame Von Klenner is an exceptionally accomplished musician, fortunate in the possession of an artistic reputation which is international.

Robert Kent Parker, whose fine bass voice made a very favorable impression here last season, will revisit the assembly this year. Mr. Parker spent the winter in Europe, and he is now at Cambridge Springs, Pa.

Chautauqua's most important forthcoming musical event is a performance of "The Messiah," to be given under Dr.

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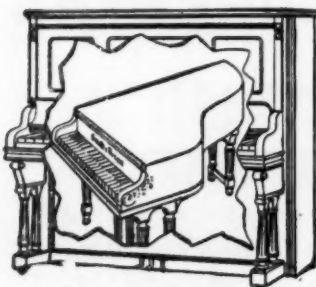
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Palmer's direction in the Amphitheatre on Friday evening, August 9. A correspondent has written to the *Assembly Herald*, wisely suggesting that applause be dispensed with on this occasion.

The sixth program in the Sherwood-Marcosson series of piano and violin recitals will be presented on August 6, the numbers consisting of compositions by Chopin, Liszt, Wagner-Liszt, Wieniawski and E. R. Kroeger. A notable feature of the last recital was the performance of Beethoven's "Emperor Concerto" by Mrs. Arthur Middleton Barnhart, of Chicago, a gifted pupil of Mr. Sherwood.

Next Monday afternoon at 5 o'clock George B. Wick, one of J. Harry Wheeler's new pupils, will give "Eliland."

Mrs. Charles Howard Trego, the Chicago soprano, who sang here successfully last year, is arousing even more enthusiasm at this summer's concerts, her voice having continued to develop during the intervening months.

Mrs. Jean D. Ives, pianist, of Montreal, will arrive here early next week.

Frank Chapin Bray, the brilliant young editor of the *Chautauquan*, and Mrs. Bray are at present enjoying the assembly's social and educational advantages.

Under the capable direction of William S. Bailey, manager and editor, the *Chautauqua Assembly Herald* continues to claim thousands of interested readers.

Hints, a publication devoted to plays and entertainments, is represented here by its competent promoters, who live in Byron, N. Y.

Accounts of other Chautauqua events and developments will be found in future issues of THE MUSICAL COURIER.

M. H.

TIVADAR NACHEZ.

WE annex some foreign notices of the performances of the eminent Hungarian violinist, Tivadar Nachez.

At the sixth Kaim concert the soloist of the evening was Tivadar Nachez, a violinist of the first rank. He played first the Concerto in E, by Bach (with orchestra), and gave a very classical performance. His technic is unfailing, and the profound meaning of the adagio was perfectly revealed to the audience by his interpretation, which was at once rich in tone and noble in its warmth of feeling. Other pieces, with piano accompaniment, were Beethoven's Romance in G; a Study in Octaves by Paganini, and Schumann's "Abendlied." Tivadar Nachez received stormy applause; his perfectly beautiful, ideal tone, and his mastery of the art of phrasing, as well as his astonishing technic, deserved this recognition.—Dr. H. Porges, *Münchener Neueste Nachrichten*, December 6, 1899.

At the sixth Kaim concert the Hungarian violinist played the E major Concerto of Bach (with orchestra). His bowing is noble, his tone of wonderful beauty and carrying power. In precise definition of the melodic and rhythmic forms; in the charming warmth of the cantilene and in the sharp individualization of the motives, all interpreted with quiet and repose, he can seek in vain for a rival. He seemed to me exhaust stylistically the slow movement. We admired his far flowing, singing tone in the G major Romance of Beethoven and Schumann's "Abendlied." The Octave Etude of Paganini, played with dazzling technic, roused a storm of enthusi-

asm. As an addition he gave a Chaconne by Bach in D minor.—Dr. Kroyer, *Münchener Allgemeine Zeitung*, December 5, 1899.

The violin virtuoso, Tivadar Nachez, one of the first representatives of the instrument, had a brilliant success at the Kaim concert. In the Bach Concerto he gave a performance distinguished by technical ability as well as delivery. He drew from the slow movement all its profound feeling. In the solo pieces he could display, especially in the Paganini number, his whole technical virtuosity; in the "Abendlied" of Schumann the whole tenderness and poetry of his tone, and gained by both stormy applause.—Arthur Hohn, *Münchener Zeitung*, December 6, 1899.

At the second concert of the Bach Society at Heidelberg, the E major Violin Concerto of Bach was given by Tivadar Nachez, a composition which in internal melodic attains the most beautiful cantilene of all times. The last movement floated away with wonderful grace; finely chiseled work, yet not robbed of its grand traits. The rendition contributed to make the enjoyment of the listeners, a thing not to be forgotten. In Herr Nachez we have a true magician on his instrument; nay, we do not hesitate to declare him to be the best whom we have ever heard. Apart from his technical infallibility, brilliantly displayed in the Paganini compositions, he possesses qualities which place him pretty well without a rival. His noble, far carrying, singing tone in the Bach Adagio, in the Beethoven Romance and in the "Abendlied" of Schumann (given as an encore), filled with rapture the enthusiastic audience, which rewarded the performances of this truly phenomenal artist by numerous recalls.—Heidelberger Tagblatt, November 15, 1899.

CLAVIER PIANO SCHOOL.

NOTWITHSTANDING the inclement weather of Monday evening, July 29, Clavier Hall was filled with one of the largest audiences of the summer season to hear the following program, presented by Miss Winnifred Willett, a member of the faculty of the Clavier Piano School:

Prelude and Fugue, A minor.....Bach-Liszt
Sonata, op. 31, No. 2, D minor.....Beethoven
Prelude, op. 28, A flat major.....Chopin
Etude, A flat major.....Chopin
Valse, op. 64, No. 2.....Chopin
Nocturne, op. 48, C minor.....Chopin
Ballade, op. 23, G minor.....Chopin
Barcarolle, No. 5, A minor.....Rubinstein
Gnomonreigen.....Liszt

Miss Willett's playing was characterized by broad, full tone, excellent technic and comprehensive interpretation of the numbers given. Beethoven's Adagio, Chopin's Valse and Rubinstein's Barcarolle were perhaps the selections best given, but to the playing of all was given a scholarly excellence, the result of careful training and diligent study.

Miss Willett has been a student under Mr. Virgil for two years, and her acquaintances and many admirers notice with pleasure the improvement in her present work over that of last year, which clearly evidences the correct schooling she has received, speaks well for her ability and points to future success as an artist. This was the only recital given at the school during the week, as the other evenings were so thoroughly taken up with routine work.

W. A. White, recently of North Carolina, has begun a class in the line of his talk of the previous week on "Positive Pitch and How to Acquire It." This class is making a considerable degree of progress, and the work will undoubtedly be continued at the school this coming season. A fuller account of this new departure will be given in a later issue.

Mrs. Gertrude H. Murdough, of Chicago, gave a most interesting and instructive talk on "What Is Music Study" Friday afternoon, August 2. The class listened with undivided attention and recognized its great value, coming from one whose experience, both in study and successful teaching, has been large. During the coming week another hour will be given to discussions by members of the school and further remarks by Mrs. Murdough.

Interest in the class in harmony under F. H. Shepard has continued unabated. His unique and practical method of the study of harmony is a decided break from the usual method of harmony study, and gives them a grasp of the situation scientifically, and yet at the same time something which they can practically use in their everyday work, both in study and teaching. The day for teaching harmony after the manner of the old pedagogy has passed, and the day now is when every piano player and every piano pupil must know and understand harmony and must be able to practically use that knowledge.

The teachers' training class is a new feature of the school this year, conducted under Mr. Virgil's direction, in which a small class of young people (who are beginners in the work) are taught by the teachers here assembled. Their work is examined and criticised if necessary, many points being brought out in teaching that could not otherwise be touched upon in pure lecture work. This has made it of great value and interest to the teachers here, and it is expected that this work will also be carried on in the regular sessions as one of the important features of the school.

There have been several additional pupils in this last week who had found it impossible to be here the full course, but as they had taken some previous instruction here are capable of entering in one of the several classes, as well as taking up individual work with private teachers.

Recitals will be given by members of the faculty—Mrs. Alexander, August 12; Miss Brower, August 15; S. M. Fabian, artist teacher of the school, August 16. Miss Jennie Wells Chase, of Lyndon, Vt., a pupil of the school, will give a recital August 14.

Clavier Hall has been filled at these summer recitals with pupils and their friends and others in the city who are interested in piano work.

Miss Mabel Peebles, the well-known soprano, of Kansas City, Mo., is in New York studying with Caroline Montefiore.

Mr. Loudon G. Charlton, Carnegie Hall, New York,

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AND IMPORTERS OF MUSICAL INSTRUMENTS
OR PARTS THEREOF. ALSO SPECIALLY DE-
VOTED TO POPULAR MUSIC AND VAUDEVILLE.
For Particulars apply to "Saturday Extra Department."MARC A. BLUMENBERG, editor-in-chief of
THE MUSICAL COURIER, left for Europe a
week ago to-day.FOR the second time an editorial writer in the
Evening Journal has referred to Beethoven as
a married man. The great composer of nine sym-
phonies died a bachelor on March 26, 1827. This
is the second time THE MUSICAL COURIER has cor-
rected the erroneous statement regarding Beetho-
ven made in the New York *Evening Journal*.BERLIN, July 31.—Engelbert Humperdinck, Albert Nie-
mann and Hans Thoma are circulating a petition among
the Bayreuth visitors asking the Reichstag to prolong
Bayreuth's monopoly over the production of Wagner's
"Parsifal" beyond the copyright.—European Cable.THE Reichstag having previously rejected Frau
Cosima's request, will not be likely to reverse
its decision.EVERYBODY knows Mignon's song, "Kennst
du das Land," and everybody quotes one line
as "Möcht ich mit dir, O mein Geliebter sein." In
the two manuscripts of the song that still exist the
word is "Gebietet," not "Geliebter," and there is no
reason to suppose that Goethe made a mistake in
writing the lines or afterward changed the word. In
fact, to a student of "Wilhelm Meister" the word
"geliebter" appears quite out of keeping with the
pathetic, self-repressed character of Mignon. As
Franz Kahn writes in the *Frankfurter Zeitung* it is
a blasphemy to suppose that she would, after the
fashion of Philine, thus proclaim the passion that is
consuming her.A FEDERAL prisoner in the Omaha (Neb.) jail
became highly indignant over the words of a
hymn sung at a recent service in the building. The
minister started the familiar number, "There is a
fountain filled with blood," and the stanza which
begins "The dying thief rejoiced to see that
fountain in his day," proved too much for the
sensitive nerves of the offending one, and before
anyone could wink he hit a brother prisoner who
joined in the singing over the head, and the minis-
ter who led the singing was roughly handled. The
man held by the Federal authorities took the hymn
as a personal insult to himself. Really the minister
should have been more considerate of the feelings
of his congregation, and announced a Moody and
Sankey selection with a soothing text, "Blessed As-
surance," or "Oh, Come Beulah Land."Even in jail when you touch a man at his vulner-
able point he gets furious.A PERSON with a grievance has entered his
complaint in one of the daily papers over the
indifference of conductors to English, Irish, Scotch
and negro melodies. Ye gods! The writer ob-
jected to the powerful influence in this country of
the Germanic-Hungarian music to the neglect of
the "noble music of Italy." How funny! His in-
verted reference to the uptown concert hall was no
other than to the St. Nicholas Garden, where the
Kaltenborn Orchestra is now in the tenth week of
the third season, and this evening (Wednesday)
Kaltenborn conducts his 300th concert in that audi-
torium. The programs given at these concerts
may not always happen to please everybody, but
it's rather a source of encouragement to hear that
the largest audiences assemble on the nights when
Wagner and Beethoven masterpieces are to be per-
formed. If a summer public is willing to pay for
the best music, no manager in his right mind would
offer it trash.A very forcible rejoinder from one man to the
stupid correspondent very pithily stated the case
by declaring that there is no such thing as "Ger-man music," and there isn't, either. There is as
much difference between a Mozart symphony and a
Wagner music drama as there is between a modest
lily of the valley and a mammoth bush of huge
American Beauties. The one is lovely and the
other is beautiful, and the cultivated being admires
both.

THE following letter pleases us very much:

WINNECONNE, July 13, 1901.

Editors The Musical Courier:

DEAR SIRS—Can you give the address of Walter Dam-
rosch, a noted musician? I would like some facts about
old Maggini violins, and would like very much to cor-
respond with him just a little. TOBIAS C. MILLER,

Winneconne, Wis.

P. S.—I feel quite sure I have a genuine Maggini violin,
and would like to verify my idea by facts from Prof. Dam-
rosch if possible.The address of "Prof." Damrosch, "a noted
musician," is Willow Grove Park, Philadelphia,
Pa. At that place he conducts a band which plays
popular music for trolley car
excursionists. "Prof." Dam-rosch, while not personally a
fiddler, can doubtless tell our
correspondent all about old Botticino-MarinoMaggini, of Brescia, whose violins are almost as
much prized as those of Stradivarius and Guarne-
rius. Mr. Damrosch's father was an excellent violin
artist. Walter has had so much experience that he
can now distinguish his first violins from his sec-
onds, because of their respective positions in the
orchestra. The 'cellos he recognizes by their
peculiar shape and peculiar position while being
played. But we greatly doubt his connoisseur-
ship in the question of Maggini violins, which have
besides other endearing and rare qualities a soft,
viola-like tone; furthermore, we do not think that
he is aware of the label in these fiddles, which usu-
ally reads: "Gio. Paolo Maggini, Brescia."Still all this is no reason why Mr. Miller should
not write to the "Prof." and find what he seeks—
"if possible." The only thing which surprises us
is how Mr. Miller knew that W. D. was "a noted
musician." Possibly a musician of notes was
meant!IN the "Music Annual" for 1900 there is an inter-
esting review of the most important events of
the musical world since the death of Richard Wagne-
ner. The author, Leopold Schmidt, expresses an
objective judgment on the younger musicians who
have been developed under
the influence of Wagner on
one hand, and under the in-
fluence of Brahms on the
other, as well as on thoseMUSIC SINCE
WAGNER.composers who have been developed independently
of these two masters. The review or essay is im-
partial, not only in its judgment of art, but in its
contents. It discusses the productions of France,
Russia, Bohemia, Austria-Hungary and Italy in
opera, operetta, the modern lied and instrumental
music.The Wagner movement, with which the discus-
sion begins, is declared to have in a certain degree
come to a stop. The words "in a certain degree"
are explained by the statement that the movement
now tends to a clearer, more intune understanding
of the master's work, while there is no longer an
attempt to regard as the only road the salvation a
judgment of all art solely from an exclusive Wagne-
rian point of view. Branches of the art, which
contain in themselves the conditions of their de-
velopment, are now flourishing in renewed freedom,
and have more universal aims than could have, for
some time past, been hoped for. The productions
of German musicians during the period under re-
view leads to the conclusion that the "Wagner
school" is barren of promise, while on the other
hand foreign countries display everywhere a stim-

ulating activity, the most permanent being the powerful impulse of the Italian operatic composer and the author that the manifold, multiform variety of modern music, the blending, from this side and that side, than that we are in the right way to preserve the treasures of the artistic ideal. The tension of the public arising from overheated enthusiasm has slackened to a noticeable degree, and hence may be explained the unmistakable tendency of the present period to form a compromise between the light diet of specialties and the enjoyment of higher work of art. Yet the last decade has been marked by a preponderant production of symphonic work, in spite of the taste for specialties, especially on the stage, and the development of the stage in the new direction is due not to the countrymen of Wagner, but to the Italians.

"During the last decade," Herr Schmidt concludes by saying, "the intrusion of foreign elements has greatly increased, and in addition to the French and the Italians, the Scandinavians, the Bohemians and particularly the Russians, contest the first place with the German musicians."

WE have reached the eighth instalment of composers' birthdays and their relation to astrology. Occult philosophers take themselves seriously, and there is no reason why they should not. Some of their books are superior productions from a literary point of view, and again many of their publications are drivel of the worst sort, and most likely responsible for the stiff skepticism which generally prevails regarding this very ancient philosophy. To open some of these occult books is a pleasure, but many of them must have been written by minds hopelessly stupid and ill trained. However, the good books on astrology are worth reading. Their writers adhere to the ancient belief, and are quite justified in claiming that intelligent people would universally accept astrology had it not been for charlatans and the mercenary humbugs who brought it into bad repute.

That many men and women seem born to meet terrible fates is inevitable, and every thoughtful mind has been impressed with the truthfulness of the statement. When one begins to study the sad careers in history and in our own narrow circles, the Calvinistic doctrine is not a hard one to grasp. The prisons in all countries will help to emphasize the idea that certain men were born under malign planets. "Born to be damned" is a truism, even if it arouses Methodists and kindred sects to deny it. A theory exists to-day among many Christians that is a very old and Pagan doctrine, namely, that the totally wicked will be annihilated at death.

The ego of the being with a soul killed by gross materialism, indifference and cruelty becomes extinct when the breath leaves the body. One class of scholars declare the soul to be great goodness; and another class, powerful mentality. At this very time an interesting discussion is in progress over certain chapters of a new book on "Immortality," by the Rev. Dr. S. D. McConnell, rector of Holy Trinity Protestant Episcopal Church, Brooklyn. The author of the book believes goodness of the vivid, exalted type is the substance that keeps alive the soul after the body becomes cold clay.

While great minds continue to battle over the doctrine of immortality, we find that the master minds of music believed the soul to be immortal. Bach, Beethoven, Haydn, Mozart, Schubert, Schumann, Mendelssohn and Wagner were men with deep religious natures and implicit faith in things supernatural. Applying their birthdays and music to the laws of astrology we can hardly fail to be impressed with the reasonableness of certain occult teachings. In the Zodiac, as we have often seen

it designed, are twelve signs "dwelling" in four domains. The domains are described as Earth, Fire, Air and Water. By a simple example in division we learn that there are three signs in each domain. The Earth Triplicity are Taurus, Virgo and Capricorn. The Fire Triplicity are Aries, Leo and Sagittarius. The Air Triplicity are Gemini, Libra and Aquarius. The Water Triplicity are Cancer, Scorpio and Pisces. Through some mysterious process we are informed that the greatest geniuses are likely to be born in the domains of fire and air, for the reason that certain spiritual currents run more powerfully toward those domains than to water and earth. Well, to begin, we find that Beethoven was born in a fire sign, Sagittarius, which prevails from November 22 to December 21. Bach also was born in a fire sign, Aries, which prevails from March 21 to April 21. Haydn was also born in this sign. Mozart, Schubert and Mendelssohn were all born in the air domain, in the sign Aquarius, which prevails from January 20 to February 20. Wagner was also born in the air domain, in the sign Gemini, which prevails from May 21 to June 21. Schumann was also born in this sign, and so was Gounod. Having quoted Bach, Beethoven, Mozart, Haydn, Schubert and Wagner as proofs of the astrological theory of genius in the realm of music, it would be interesting to study it in its relation to literature, poetry and statesmanship. Shakespeare was born in Aries, and also Bismarck. George Eliot was born in Sagittarius, also the poet Cowper. Both are fire signs.

The sign Leo, the second and least important in the domain of fire, prevails at the beginning of August. Leo people are credited with some generous, magnetic and passionate natures of the other fire signs, but astrology scholars have discovered that for some causes they are rarely as able as Aries people and Sagittarius people, sister signs in the fire domain. One reason for this is the imitative faculty which Leo people get through their ruling planet, the Sun. Actors are seldom creators, although frequently they are reported as "creating" certain roles, but the roles are invariably the creatures of other men's brains. Jupiter is the ruling planet of Sagittarius and Mars the ruling planet of Aries. Looking over the pages of one of the best birthday books of composers and musicians, we do not find a single name of a music writer of the first rank, and thus once more astrology scores a point.

Here are the names of composers and musicians born in August: August 2, Julius Schuloff (1825), from all accounts is still living in Bohemia; August 3, Frederic Clay (1840), died November 27, 1889; August 4, Ernst Kossak (1814), died January 3, 1880; August 5, Ambroise Thomas (1811), died February 12, 1896; August 6, Hermann Mendel (1834), died October 26, 1876; August 7, Carl Joseph Formes (1816), died December 15, 1889; August 8, Julius Stern (1820), died February 27, 1883; August 9, Charles Bochsa (1789), died January 6, 1856; August 10, Alexander Glazounow (1865), teaching in Russia; August 11, Martin Gerbert von Hosnau (1720), died May 13, 1793; August 12, Jean Louis Nicode (1853), still living; August 13, Salomon Jadassohn (1831), still living; also William Thomas Best (1826), died May 10, 1897; August 14, Alexander Winterberger (1834), still living; August 15, Johann Nepomuk Mälzel (1772), died July 21, 1838; August 16, Heinrich August Marschner (1796), died at Hanover December 14, 1861; August 17, Peter Leonard Benoit (1834), died March 5, 1891; August 18, Benjamin Louis Godard (1849), died January 11, 1895; August 19, Antonio Salieri (1750), died May 7, 1825; August 20, Christine Nilsson (1843), still living; August 21, Otto Goldschmidt (1829), from all accounts he is still living; August 22, Joseph Strauss (1827), died July 22, 1870; August 23, Moritz Moszkowski (1854), still living; August 24, Ed-

ward Napravnik (1839), still living; also Theodore Dubois (1837), still living; August 25, Carl August Haupt (1810), died July 4, 1891; August 26, Aloys Schmitt (1788), died July 25, 1866; August 27, Heinrich Urban (1837), still living; August 28, Walter Cecil Macfarren (1826), from all accounts he is still alive; August 29, Raphael Georg Kiesewetter (1773), died January 1, 1850; also Felix Mottl (1856), still very much alive; August 30, George Frederick Root (1820), died August 6, 1895; August 31, Hermann Helmholtz (1821), died September 8, 1894; also Edmund Kretschmer (1830), still living.

The astrological division in the month of August occurs about the 20th of the month, and when Leo retires Virgo, the second sign in the earth triplicity, enters and continues to rule the zodiacal sphere until September 21. The characteristics of the Virgo people naturally are different from those possessed by the Leo people. The Virgo men and women are calmer, colder and more diplomatic in their dealings with associates, but in the long run do not make any more friends than the Leo people. The combination of Leo and Virgo is excellent. Those born between August 20 and August 28 are especially fortunate in possessing traits in both signs. Leo warms and inspires Virgo, and Virgo in turn calms and balances the impetuous Leo.

DURING the last few years a number of musical artists have decided to do their own managing on the plea that they are dissatisfied with the managers. They find that the results are not as they expected them, and they have been accused by the managers of being the cause of the trouble, and they therefore determined to ascertain whether they were responsible or whether the managers were responsible, and for that reason they have done their own managing.

WHAT IS THE TROUBLE?

Among these artists are:

Mrs. Fannie Bloomfield-Zeisler,
Mrs. Josephine Jacoby,
Joseph Baernstein,
Miss Sara Anderson and
William C. Carl;

and now to these names must be added the name of Lillian Blauvelt, who has also decided to do her own managing from her own resources, independent of any managing bureau.

It must be admitted that the artists mentioned above have been successful, and they have been successful without the aid of managers, and there is no use to argue to the contrary in the face of these facts. Everyone in the world of music knows that these artists mentioned above have been successful, not only artistically, but financially, and that they stand very high in their respective spheres; and they have done this without the aid of managers or of managerial bureaus and without the influence of any managers whatever. They have used the columns of THE MUSICAL COURIER liberally, and they have had business acumen and judgment, together with good advice, behind them, and they have succeeded.

What we would like to ask now is, what will the managers do if this thing becomes general? For some years past Lillian Blauvelt has been dissatisfied with her managers, not specifying any particular one. Whenever she has had management she has always complained of it, and her dissatisfaction is shown by her assuming her own management independent of any manager. She is only one of many others who have threatened to become individually responsible for their own careers instead of leaving them in the hands of managers.

Of course, as soon as the artists become acquainted with the paraphernalia and the methods and the system used in the managerial offices, they

can handle that part of it themselves and advertise in *THE MUSICAL COURIER* and push their business from a commercial point of view, and take care of their artistic interests themselves. There is an investment necessary because it requires office work, in the way of stenographic and clerk work, mailing facilities, &c., besides the services of clipping bureaus to get what notices are printed about them in the newspapers; and in this latter respect the managers are very delinquent, for they do not attend to the clippings referring to their artists as they should. The artists always do it better themselves. It is probable that all of these people whom we have mentioned above know this as the result of actual experience, and have therefore decided to become their own managers.

The outcome will be watched with some interest now, because this is the beginning in a smaller degree of what has already been done in Europe on a broader scope. Emma Eames always had her individual manager; Tamagno had his individual manager; Paderewski has his individual manager; Maurel had his individual manager; Patti had her individual manager; and thus this movement goes forward, voluntarily and unconsciously as it were, to its final solution. Within the next season or two it will have solved itself unless managers do something by combining for the purpose of establishing a large central systematic business bureau that will control the managerial musical field, as the dramatic field is now controlled by a system which yields big and profitable results. The trouble is that the musical managers are so rich, individually, now that they don't care to do this.

* * *

EMIL SAUER, the celebrated pianist, has issued an advertisement stating that those institutions and organizations that look upon his co-operation as desirous should be kind enough to send all their applications to him directly and personally, as he will not, as a matter of principle, take into consideration any engagements secured through any agencies.

"THE word 'Klangfarbe' is to a certain extent the answer to the question as to what is modern in music. It is borrowed from the art of painting, and what in music is called Klangfarbe the painters call color tone. The painter has such a

PUDOR ON MODERN MUSIC.

sensitive feeling for color that he, as it were, hears it. He speaks of color symphonies, and the musician has such a sensitive feeling for tone that, as it were, he sees it, or at least can characterize by a color the tone of this or that instrument." This may be called the text on which Heinrich Pudor has based an article on modern music.

Till lately not only the public has regarded art from the point of view of the understanding in the first place, and only in the second place from the point of view of the senses, but the artists themselves have worked with the understanding, not with the heart and the blood. Hence in painting we have historical painting, allegorical painting, genre painting; we have dramas to be read, allegorical sculpture, historical architecture, and contrapuntal, mathematical, theoretically affected music. The first art to return to nature was painting. Men deserted the studio for nature, studied light and color and discovered their charm. Other arts followed the same path, and music has not lagged behind.

The change did not take place simultaneously everywhere. The Scandinavians, who had been untouched by the mathematical doctrinaire school, were among the first to recognize the charm of nature. The French, who are more impulsive than intellectual, according to Pudor, were less inclined than the Germans to allow the sensual charm of tone to sink into intellectual speculation. But Ger-

man music for a time passed into the hands of doctrinaires, into a style of counterpoint written for the eye and the understanding, not for the heart and the ear. The Germans tried to be as learned as possible, to bring into their compositions as much science as possible, while of the ear, the senses, the heart and blood, the feelings, they took no heed. To this tendency Johannes Brahms fell a victim.

Many of the heroes of German music, Herr Pudor continues, paid little regard to the question of instrumentation. Schumann, for example, was not a master of it, yet it is instrumentation that appeals to the ear, that insists on being heard, that insists on being felt, that is purely sensuous and has nothing to do directly with the intellect, for instrumentation is concerned solely with the tone color of the instruments. Modern music with modern instruments makes us feel as if our ears and sense of hearing had just discovered what they had been unconscious of before, namely, what tone is, how it touches the ear and creates, awakes, a sensuous feeling, not merely an ethical or an intellectual feeling. Intellectual speculation breaks down when the pure sense is appealed to. The air waves which carry sound, which charm, thrill, quicken our nerves, echo in our nerves and stir the blood are purely physical. "This physical factor in our sensitiveness to sound we have forgotten. Music has become almost a spiritual science; it has become unnaturally spiritualized and forgotten its connection with the senses. It is with the physical factor of tone that instrumentation is concerned. The idea is spiritual, Counterpoint is intellectual, Instrumentation is purely sensuous and physical. The quality of the charm which the tone produces on our auditory nerves is its affair. The harmony of the tone colors is the aim of symphonic instrumentation."

The Russians, continues Pudor, were the first to conceive the value of instrumentation for modern music. It is Glazounow who says that the classical style has overlived itself, and that the future belongs to the ballet. He vows that he will write nothing but ballet music. In Rimsky Korsakow everything is instrumentation. His music offers studies and sketches of instrumentation which remind one of the color studies of the impressionists. "He is the Degas or the Whistler of music." His music is sensuous, physical; we may say in his case we feel the taste of the tone on the tongue. With Rimsky Korsakow Pudor brackets Vincent D'Indy.

It must not be supposed that Herr Pudor in the above remarks rejoices to see music cease to be psychical and become purely physical. Far from it; the physical is a necessary preliminary condition for the psychical, and the modern, purely sensuous music is only a phase of transition. "We have unlearned the art of hearing; we compose only 'tone studies' and studies in instrumentation. The spiritual will retain, but we must first create the modern body before we can think of the spirit which that body creates. Art is feeling. From feeling it is born, and to feeling it returns. But latterly it has been wont to turn to intellect, and to be born from the intellect and understanding. We must now hear tone sounding in nature. To conceive the world as feeling, that is the task of our time."

ALL honor to the memory of Empress Frederick, the eldest daughter of the late Queen Victoria, baptized Victoria Adelaide Mary Luisa. The deceased Empress was a generous patron of the arts, inheriting doubtless her superior mentality and artistic inclination from her late father, Prince Albert, "The Good," as she did her domestic virtues from her mother.

MRS. HADDEN-ALEXANDER'S SECOND RECITAL.—Mrs. Hadden-Alexander will give a second recital at the Clavier Piano School next Monday, August 12.



THE MEN WHO SAIL THE SEA.

Now Odysseus with his ships sailed westward from Maleio and found the Lotophagian Isles; but the story is told by his sailormen:

We put forth to sea,
Leaving our dead to rot in Thrace,
(Six men dead to a ship's crew there,
Rotting; all rotted but bone and hair
In the shaken brine of sea and sand—
A brine that did eat of belly and face
And the meat of foot and hand;
Rotting)—

Leaving the gaunt dead, forth put we,
Urgent over the unclaimed sea;
Heartsick our leader was, we no less,
Irrked with our wandering loneliness;
Saw, as we bent to our oars, the deep
Yearn up to us like girls' breasts—and sleep
Seemed better than warwork—

Overhead

An iron storm loosened and flapped; we fled,
Sailing, pushed by an iron wind,
Sailing—

Birds dropped black from an angry sky,
Waves swept clamoring crow-jack high,
Landward rioted wind and spray,
There was wail of timber, and sea-dirge dinned,
'Till, lo! of a sudden, the storm stopped—
Day—
Day, rose and gold, royal mile and mile,
At the end of it, beckoning, the Isle!

Then we bent starkly to the oars, for we heard voices
calling to us and we sang:

Oh, girls who eat the lotos and lie among the flowers,
Whose eyes strain ever seaward, across the barren hours,
Always there are sailormen, wind-blown upon the deep,
Whose souls are white with yearning for kisses and for sleep.

So we came to the Isles and kissed the women's lips;
and for a time there was peace and we sailed no more,
affronting the winds and the seas; for we had eaten of the
flower of the Lotos.

—Vance Thompson, in *St. Louis Mirror*.

I HAVE gone through much of Verdi's music this summer, and while I cannot go the lengths of *THE MUSICAL COURIER* in its admiration for the dead Italian, there need be no fear for his future—as operatic futures go; and that is not very far, for nothing is so short lived as an opera. Consider. Much of Wagner is already stale, while Mozart seems fresher with the passing of every decade. Perhaps we have had too much "Lohengrin," too much "Tannhäuser," and after fifty years on the silent shelf these works will sound quite fresh to our grandchildren.

Verdi. The absolute brainlessness of his music before "Aida" was composed should not close our eyes to the promise and potency of this early music. It is the music of a passionate Italian temperament—music hastily conceived, still more speedily jotted down, and tumbled anyhow on the stage. Musical Italy before 1880 was devoted to the voice. Give it a plank, a dramatic situation, an aria, and success pursued the composer. As for the dramatic unities, the orchestral commentary, the welding of action, story and music—why they could all go hang. Melody—irrelevant, fatuous, trivial melody

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—and again melody, was the shibboleth. The wonder is that an orchestra was ever employed—except that it made more noise than a piano player; that costumes were ever worn—only that they looked braver, gayer in the flare of the footlights than street attire. And most wonderful of all was the expense of a theatre, for to those melomaniacs anything but a tune was a deterrent factor. The singer and the song sung composed an opera. All the rest was sheer waste of material—or Teutonic madness.

Verdi's acquaintance with Arrigo Boito was the turning point in his career. He knew Boito's far better than he knew Wagner's scores. If he was affected at all by Wagnerism it was by way of Boito and not at first hand. I am not prepared to deny that Verdi ever listened to the "Ring," to "Tristan" or to "Meistersinger" in their entirety by competent throats, yet I sincerely doubt it. The Italian's early music is full of Rossini, Donizetti, Bellini and Meyerbeer. He could, being of a receptive nature, not have escaped Wagner had he known him thoroughly. He was a very suspicious, proud old man—as proud of "I Due Foscari" as of "Aida"—and almost to the day of his death deprecated Wagner's influence on modern opera. To see then, as do many wise men of music, Wagner peering sardonically from behind the lively and exciting bars of Verdi's later scores, is to claim a clairvoyance to which I dare not pretend.

Take any of Verdi's operas previous to those of 1850, and what do we get? A string of passionate tunes bracketed in the conventional *cavatina-cabaletta* style; little attempt at following the book—such awful books!—and the orchestra, a huge strumming machine, strumming without color, appositeness, rhyme or reason? And then the febrile, simian-like restlessness of the music. It was written for people of a low order of musical intelligence, people who must hum a tune or ever after view it with contempt. Verdi could furnish tunes by the hundred—real, vital, dramatic ones. Think of the waste, the saddening waste, of material made by the young maestro in "Oberto," "Nabucco," "I Lombardi," "Ernani," "I Due Foscari," "Attila," "Macbeth," "Luisa Miller" and "I Masnadieri"! If he could have but saved them for his latter days—for his so-called third period!

I know that your died in the wool Verdian refuses to consider the later music. He even listens to "Aida" under protest. In it lurks the Wagnerian *Wurm* that in "Otello" and "Falstaffo" stings to death the melodic genius of the venerable master. Now, I quarrel with no man's artistic tastes. It were a futile proceeding. If you love "Rigoletto" better than "Otello" I have no objection to make. I cannot bring any argument to bear upon you, for I am not a special pleader in matters musical. As well try to convince a man who asserts that Dumas père is a greater novelist than Flaubert. Yet I enjoy certain moments in "Rigoletto," just as I think "The Three Guardsmen" rattling good reading. To call either opera or romance great art is to mix your critical values.

"Rigoletto," "Il Trovatore" and "La Traviata" have one cardinal merit, in addition to their miracles of mellifluousness—they prefigure the later Verdi, the thinking Verdi, the truer musical dramatist. In regarding these we again encounter critical superciliousness of the most pronounced type. The Neo-Verdians will have none of the middle century Verdi—forgetting that no man may lift himself to the stars by his own bootstraps. Verdi offers a fine picture of crawling, creeping evolution. I confess that I believe the man would have stuck at "Don Carlos," "Sicilian Vespers," "Araldo," "Un Ballo in Maschera," "La Forza del Destino," "Simon Boccanegra" and the rest of the reaction-

ary stuff had it not been for the masterful influence of Boito, himself a composer. Boito helped Verdi to scramble upon the shoulders of Verdi, compelled the Verdi of 1887 to forget the Verdi of 1871.

"Aida" is pointed out as the great turn in the style of the composer. It is fuller of Meyerbeerisms than any opera composed since "L'Africaine," even as full as is "Rienzi." Indeed, I doubt if "Aida" would have been born had not "L'Africaine" preceded it. The semblance to Meyerbeer does not stop at the libretto; there is the same flamboyancy in color, the same barbaric taste for full blown harmonies and exotic tunes—not to mention the similarities in the stories. Wagner had far less to do with "Aida" than Meyerbeer, though many believe the contrary. To "Rigoletto," in 1851, if you please, must we go searching for the roots of the mature Verdi. In the declamatory monologues of the hunchback jester are the germs of the more intellectual and subtle monologues of "Iago" and of "Falstaffo." "Il Trovatore" contains strong dramatic situations, and if the tower scene is become hackneyed, yet how well devised! In this much admired, much sung composition are to be found harmonic straws which indicate to the keen observer the way the musical wind was bound to blow nearly a half century later. With "Traviata" Verdi made his first attempt at musical psychologizing. Banal as is the book, there is no denying the power of some of its situations. No, decidedly it will not do to overlook the Verdi of 1850. It would be building musical history without straw; and straw, as we well know, makes a fierce flame when burning.

Verdi was not by nature a reformer. A man of sensual gifts in the way of music making, a born dramatizer of anything from a chair to a murder, he took up the operatic form as he found it and did not seek to develop it. But he poured into its ancient, honorable and somewhat shaky mold stuff of a stirring nature—and also an amazing amount of it. Think of the twenty-five and more operas he made before he reached "Aida"! To be sure, there is a suspicious resemblance between his melodies, his characters, his situations; there is always the blood curdling story of intrigue—political, passionate—with its elopements, loves, cutthroat conspirators, booted chorus and its orchestral tremolo. We get the dime novel set to music, the inartistic glorification of the melodrama. Verdi needed money, love, fame, easily gained, and being a much more industrious man than Rossini he contrived to turn out in forty years twice as many musical pot-boilers. I have always admired Rossini's musical laziness. Once rich he refused to compose any more. As his facility was on a par with his lack of artistic conscience, the thought of the amount he might have left makes one shudder. But luckily he was content to have given us—not to mention any of the others—"The Barber of Seville," a masterpiece pure and undefiled.

Verdi, also lacking a conscience, and without high artistic ideals, produced operas as indefatigably as incubators chickens. Naturally such music perished early, and his failures more than balance his successes. He made money, an enormous amount; he was probably the richest composer that ever drove a pen. The usual fate has overtaken the early music, while even "Rigoletto," "Il Trovatore" and "La Traviata" no longer draw unless sung by an "all star" cast.

I pass over the "Manzoni Requiem" of 1874. It was too near the "Aida" epoch to make a great forward step. "Otello" in 1887 set the musical world mad with surprise, curiosity, delight. It reveals little or none of the narrow, noisy, vulgar and violent Verdi of 1850. The character drawing

is done by the burin of a man who is master of his material. The plot moves in processional splendor, and the musical psychology is often subtle. At last Verdi has flowered. His other music, smelling ranker of the soil, showing more thematic invention, was but the effort of a hot headed man of the footlights, a seeker after applause and money. In "Otello" all musical provincialisms have vanished; the writing is clear, the passion more controlled, all the effects aimed at easily compassed. The mastercraft of Iago is set over against the fiery, nerve shaking passion of Otello, and Shakespeare is suggested, withal a very Italian one.

"Falstaffo" was a second surprise. How an old graybeard of eighty could have conceived such music is only to be explained by the young heart of the man, by his sweetly healthy nature, his Latin frugality in living. He was ever a taciturn man, a stoic, not an epicurean. As an index of character his music is often misleading. Add to these qualities the beautiful friendship of Arrigo Boito, and the sum total is a setting of Shakespeare's comedy such as the world has never seen. Here again Wagner had less to do with the matter than is supposed. In the musical dialogue Verdi patterned after "Die Meistersinger," for the emotion ever follows the text. From Mozart's "Marriage of Figaro" and Rossini's "Barber of Seville" he imbibed no little of gay sunshine and effervescence. But his form is his own; it grew out of the situations of the play and was not a procrustean bed of theory upon which the composer stretched his characters. It is laughing and joyous, this comedy of an octogenarian. It fairly ripples with the humor of the Fat Knight. There are no leading motives in the Wagnerian sense, though every character is outlined with precision.

Now I assert that Arrigo Boito helped all this, stimulated a young-old man to conquer new and more fruitful provinces. And Boito, who built two of the best librettos we know, certainly influenced Verdi in his study of instrumentation. Compare "Rigoletto" and "Otello" orchestrally! The advance is remarkable, all things being considered. And at Verdi's years! I suspect that Verdi made the sketches, which Boito transformed into painted pictures; just as I discern, as can anyone with ears, the intellectual characteristics in common between Mefistofele and Iago's monologues. Yet Verdi is true Verdi to the last.

A skeptical correspondent asks me if such a person as Lingwood Evans, the Australian poet, ever existed. Why, man, he is alive to-day, redheaded with wrath at the state of things in the Cosmos, revolutionist, a mystic and a great mad poet. Ask Vance Thompson if Lingwood Evans lives! It was but a month ago the poet passed through Paris by night, and he muttered as he walked. What curse he put upon Lutetia I know not, but I look for vague, grave complications; Lingwood Evans is prophet as well as poet, and doubtless some drear night in November—the month of mad melancholies—he will vanish within the implacable walls of a Ha-Ha house. Unhappy, blasphemous, vile and marvelous Lingwood!

I have been asked to write something about the Evans verse. Why should I, when Vance Thompson has done so, and most convincingly? Do you remember how with what audacity he introduced the poet to the English reading world?

"In one of his grave prefaces Lingwood Evans boasts of being a gentleman; but he bears, I observe, a plain point sanguine in his arms, which is a suspicious abatement. Perhaps it is a question of little moment. Mr. Evans was born in New York about thirty-five years ago. For the last ten years he has lived abroad. Since 1894 he has re-

sided in Melbourne, Australia, and his books are published by McEwen & Evans, of that city. And his work, it seems to me, is colored with Australian thought—the recklessness, fervor and *ennui* that make the poems of Lindsay Gordon strangely notable in modern literature.

A strange and reckless poet, this—

Reckless and weary of life, as Cybele amid the felled pine trees and fierce trumpets of the castrate priests. A woodcut of Lingwood Evans lies on my writing table. 'Tis a strong and brutal face, with the jowls of a prize fighter. (The hair of the man is red.) That he should have chanted sombre and violent strophes of revolt would seem reasonable; he has written "The Father of Livor," a book of strange fervors and shy and mystic impulses—a book so extraordinary that I hardly know how to describe it. Has he genius? That dolorous flower (*la plus belle fleur du mal*, O Baudelaire!) of modern, sated life? Yes, he has genius, very fine in quality and eminently individual. Compared with him the little creatures of the Bodley Head dwindle to mere dwarfs—and vanish, squeaking and gibbering. His strength is that of the proud Belgian poets. He has scaled the heights of introspection. Read here: The cats of ebony and gold traversed the night, the night—
The cats of flame and ebony traversed my soul, oh, God!
From end to end, like tempests fierce and bright,
Like tempests and the black winds blown abroad.

I looked into the night—
Black, infinite, it ran in curves
And spirals, up and up—the night!
Terror, like a cord hard round the throat,
Silenced me; no cry, no death gasp!
Down the black spirals of the night they came;
Sudden the cats of ebony and gold
Squatted along my garden wall
And held me with their eyes—
Silent, like patient madmen, all
The cats of metal and of flame.

Haggard—weary of effort, sullen, sad—
I stared into the eyes, the eyes
Of the cats of ebony and gold—the eyes!

This excerpt is from "The Father of Livor"; it is one of the intermezzi of the prose story of the King of Torelore—a story at once close and consistent in its ironic realism. It is a study of democracy. Lingwood Evans writes as one who has gone down in the dark and greasy world of artisans and laborers. He knows their dull thoughts. He knows their insolence and their ambitions.

The second intermezzo follows King Torelore's account of his first battle:

A fool, a fool; I wander through
The Forest of Numbers, and, hallucinate,
Mine open eyes see prodigies
And my shut eyes the vertiges of life.
My brows are bloody, for, obstinate,
I rammed the obstinate tree stems—

Gaunt trees—in the clear earth
The roots are lean and living scrolls
(I read the problems of the circling roots)—
The gaunt trees charge the sky like lances;
And the rocks, the rocks quadrangular,
Are blocks of fear and silence!

A fool, a fool, I read the text
Of far-off laws—the poor debris
Of what dead geometric universe?

And overhead, the stars and stars,
Myriad stars and white linen veils,
That float (the veils, the veils!)
Round the gold Isis of the firmament.
I am the fool of the Forest of Numbers.
Hallucinate! My bells chime out
Primordial problems, definite and dead.

What more could be said after this? The critic then calls this verse "hallucinate," and quotes fur-

ther. But you must remember that black, bitter poem of revolt, in which "the symbol flies like a flag"! I printed it last winter, with its dreary symphony of a soul peopled by iron gods and green, decaying music. It is rather morbid, and it is also very terrifying. Lingwood Evans is the poet of outcasts, murderer, atheists, anarchists, all the vast horde surging around the sewers of life—a horde that some day will rise and make the world its horrible own. Maxine Gorki writes of them, but even Gorki, realist that he is, dare not put upon paper the revolting truths that Lingwood Evans tranquilly faces and accepts. I have said more than I should—I regret it.

An interesting explanation of the word Mephistopheles is proposed and defended by W. H. Roscher, in an article entitled "Ephialtes," found in Volume 20 of the philological section of the reports of the Saxon Academy of Sciences. Rejecting the many proposed mechanical derivations of the word from the Greek or the Hebrew, the writer first analyzes the character of Mephistopheles as depicted by mediaeval literature, and finds that he is represented as an obliging and helpful spirit, ready at any moment to assist those whom he favors, after the manner of kobolds, elves, and so forth. Hence the derivation of the name *μεγιστ-ωφέλης* i. e., useful in the highest degree, kindred in origin to that of ancient Ephialtes, usually identified with Pan. The change from Megistopheles to Mephistopheles Roscher explains as intentional, and he finds parallels in many popular corruptions of the names of gods and demons, originating in the fear that, if their names were correctly pronounced, their presence would be unnecessarily invoked, followed by punishment.

Pope Paul the Fourth was so shocked at Michael Angelo's undressed figures in his famous "Last Judgment" that he employed Daniele da Volterra to clothe them; and he, in consequence, received the nickname of "Il Braghettone" (the breeches maker). Michael Angelo, with his usual wit, punished Messer Biagio da Cesena, master of the ceremonies (who first suggested to the Pope the impropriety of nude figures), by painting him in hell, with ass's ears, as Midas. The story goes that Biagio implored the Pope to insist upon the removal of this caricature, whereupon Paul the Fourth replied: "I might have released you from purgatory, but over hell I have no power!"

HENRY WOLFSOHN BACK FROM EUROPE.—Manager Henry Wolfsohn has returned from a two months' sojourn in Europe. Josef Hofmann will be among the artists he will manage. Fritz Kreisler returns to this country in January, and Gerardy in December, and both will be managed by Mr. Wolfsohn. This manager will also book for Madame Bloomfield-Zeissler, and other well-known artists under his management include Whitney Tew, the English basso; Miss Anna Otten, the young violinist, and a number of local singers and instrumentalists.

WAGNER LECTURE RECITALS.—Among the most interesting musical attractions particularly well adapted for women's clubs will be Carl Armbruster's lecture recitals on Wagner music-dramas, with stereoptical views of the Bayreuth Theatre, Villa Wahnfried, as well as the leading scenes from the "Nibelungen Ring," "Tristan and Isolde" and "Parsifal." The vocal illustrations will be given by Miss Pauline Cramer, one of the Bayreuth artists.

CANARIES ARE HER PUPILS.

AN enterprise of interest to bird lovers is the little home studio for canaries kept by a Brooklyn woman. To teach a bird to sing sounds is somewhat like taking liberties with nature, but there is a distinct difference between the singing of these birds after taking a full course of music lessons and their performance as given without regard to the laws of harmony.

Primitive bird organs imported from Germany are the main educators in the studio. A thoroughly finished resident pupil, who has been under the organ's influence from infancy, brings the faculty \$50, and is considered well worth the money. Pupils from outside are received. Birds with shrill, high pitched voices are taught to manage and modulate their tones, while birds who have not sung for a long time and whose owners are worried about them recover their voices and catch fresh inspiration from hearing the organ play.

The bird culturist has her birds in a top story flat in that part of Brooklyn where rents are cheap enough to allow of space to spread out in. The best rooms are given up to the birds and the organs, although the regulating of singing methods and various details of bird raising are conducted cheek by jowl with homely family tasks.

"In my part of Germany nobody would put up with the singing of an untrained canary," says the principal of the industry, who has lived long enough in America to speak English well. "They would as lief listen to a cat squalling or a parrot scolding. Over here I've heard the birds that were kept for pets singing in tones that made me wince, and I sent for an organ and trained a few birds, just to see if the people would notice the difference in the performance."

"Several bird dealers sent their customers and their friends to hear my birds and I got so many orders for trained singers that I went in regularly for the business. My birds now have been sold as far away as Wisconsin and South Dakota, and there are generally orders ahead for certain kinds of singers."

The bird organ is strange, both in sound and appearance, to an American observer. Of the height of a tall corner clock, it consists of big, water filled cylinders, fitting one into the other, and manipulated by ropes and pulleys that hang from a stout crossbar. The seat of the music itself is contained in a small box affixed to the top.

The organ gives out a low, plaintive monotone that goes on and on like the sound of a streamlet running over rocks or the wind's motion in the trees.

It is music soothing and appealing rather than stimulating, but now and again comes a strain that suggests the piping of the shepherds out on the hills, and the tinkling of cowbells in the meadow. No wonder it sets the canaries to thinking and summoning up their sweetest notes. There are two organs in the rooms, each playing to a separate class of pupils, the canaries being divided into advanced and primary grades, according to their voice, quality and physique.

"The organ cannot give the birds their variety of strains, but it prompts them to make the best of their powers," said the bird culturist. "They take lessons from it unconsciously and learn to sing with taste and expression. It is a very dull or sickly bird that will not try to sing under its influence and it has an astonishing effect over nervous, fidgety birds."

The organ used for rehearsing the senior class of pupils is run by electricity and is of finer workmanship than the other organ, though of similar pattern. Its tones are richer and more refined, although the music is as simple and rustic. There are some quite old heads at singing kept in the primary grade because of their defective method, birds with husky, uncertain voices or whose performance is of such loud register as to be more of a nuisance than a pleasure. Prospective purchasers are invited to choose birds from the senior class, and it is said that singers secured from the studio never lapse into careless, incorrect singing after being removed from the organ's vicinity. Their style once formed is formed for life.

The very young birds are kept by themselves and the female birds are also kept separate from the others, although allowed to fly at liberty behind a wire netting, a make believe fir tree serving them for a roosting place. They can hear the music from the other rooms, though never required to sing.

"In order to have good voices the birds must have good constitutions," says the mistress, as she looks in at her hopefuls flying about in the open. "I give my females every chance to exercise and keep healthy, so that their

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nestlings will be hatched with sound physique. Some few of the mothers sing, but I do not encourage them to do so.

"Of course, I get acquainted with the temper and characteristics of all my birds, and can tell from a fledgling's first trial arias whether he is apt to become a valuable singer. Occasionally, though, some bird that I passed over as scarcely worth training develops wonderfully.

"The trouble is that almost all the people who come here fall in love with my teachers and want to rob me of them. I have almost a dozen teachers helping to train the others, and nothing would induce me to sell them.

"There! you hear that duet in the further room? That is Old Bach, my oldest professor, and a pupil. He has been put off to himself in a cage with a beginner for a day or two. The pupil, I suppose, has just made a hit, and he is performing a duet with him in celebration."

There are as many birds in as closely ranged cages in the studio as one might find at an ordinary bird store, but there is none of the din and hubbub that assaults the ear at such places, the confusion incident to so many singers at once all on a different key. These birds are versed in all the laws of propriety and harmony, and would as soon think of violating those laws as a disciplined opera chorus would think of singing out of tune.

The bird culturist's bright little daughter, Minna, has named the teachers according to her notion of their qualities. Minna helps a great deal with the birds out of school hours and knows when a teacher is tired and should be put up behind the dark curtain to rest, and when he should be introduced into some raw pupil's cage to teach him proper song methods. She could also give an amateur bird raiser excellent points as to the health standard of birds, the particular build that marks a fine singer and the especial food to be administered at certain stages.

"I call this teacher Bluff," she says, "because he likes to shirk and play sick when he is wanted to give a lesson. He humps himself up on his perch and looks grumpy when there's nothing at all the matter with him. The one next to him is named Fussy on account of his set ways. The minute his seed isn't exactly to his taste, or his bath doesn't suit he gets irritable, but he's a good worker. He taught the bullfinches to sing finely and they didn't know a note when they came.

"That big bird is Frump, named so because he makes such a to-do about moulting, takes so long to moult and looks all the while ragged and melancholy. The one next to him is Great Airs. He has the clearest, most delicious notes and sings always something new. But he's conceited and won't give a single great performance unless he has the floor all to himself and the other birds listening.

"Sometimes when the new organ is playing he will put his head on one side and look grave and preoccupied for a long time, as if puzzling out the theme. It is said in the old country that the inventor of the first bird organ made

it as a substitute for the natural wildwood sounds that a house bird never hears, waterfalls, the sighing of the pines, and the humming of bees and katydids. I think Great Airs has some intuition about that, and after the organ stops playing he will start in and sing such tender, dreamy things, as if going over old memories.

"Some canaries can imitate. There's Chippy and Greenwing together in one cage. They can't bear to be separated. There was a flute player here once, and the next day Chippy was trying to get his notes. Another time he seemed to be working on a coon song. Chippy does not make a very good teacher; he gets out of patience if his pupils are stupid, and sometimes will sit dumb for a whole half-day until put back into his own cage."

The whole cost of a bird organ, including the custom house duty, is about \$40. Only the main music box is imported. The metal tanks, cylinders and heavy wood framing and pulleys are set up on the premises. There isn't a house in the bird raising districts of Germany that has not got its bird organ, and even those families that have stopped raising birds still keep the organ because of its pleasant, limpid sound.

The instruments are rarely found in this country. The Brooklyn studio where they are set going for many hours daily is regarded by the neighbors as quite a show place. The car conductors on lines leading out that way have become used now to strangers inquiring for the little side street where the bird culturist keeps her tuneful colony.—New York Sun.

Zeldenrust.

JOSEF ISRAELS, the world renowned Dutch painter, is making a sketch from life of his celebrated countryman, Eduard Zeldenrust, the pianist. The picture,

when completed, will be shipped at once to Loudon G. Charlton, Zeldenrust's American manager, to be put on exhibition in New York.

REMINISCENCES OF AUBER.

AUBER is well known as a popular French composer of operas, and he died at an advanced age. His works are too numerous for specification seriatim, and very few of them proved the reverse of successful. Auber used to gather his ideas during a ride in the Champs Elysées, between breakfast and luncheon times, but the French are too wise to eat heavy meat breakfasts at 8 or 9 o'clock in the morning. A roll and a cup of coffee are found fully sufficient. "John Bull" is comparatively a cannibal! Auber, with other musical notables, was shut out of the opera if he came too late and had to wait in the corridor for a continuation. When, at the Opéra Comique, he found his own name on the bills for that particular night, he went off, not caring to hear his own music!

Auber will be mainly remembered in London for his sensational opera, "Gustave III.," which, produced at old Covent Garden Theatre in December, 1833, had a "run" till the following Easter (A. D. 1834), which fell on March 30. Tom Cooke, then conductor, had the presumption to manufacture the well-known bass song in E flat, "When Time Hath Bereft Thee of Charms," out of the overture in the same key, taking the "motive" from the first eight bars. This air was sung by Henry Phillips, and at the word "madness" a skip had to be made of an "eleventh," from B flat on the second line to E flat above the bass staff. Phillips was replaced by young Seguin, the son of a well-known music seller. "Gustave III." was performed at Her Majesty's Theatre in 1851.

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GIRL STUDENTS' HARD LIFE.

(From the Boston Evening Transcript.)

THERE are many classes of people gathered together in the great cities of America, but of them none is more picturesque and interesting than women students—not the girls who are attending the institutions where there are dormitories, but the young women who come to the cities to work independently and to live independently. In studying them, the first thing that impresses one is the fact that they are poor. I have yet to find one who has more than she actually needs, while many do not have half the necessities of life. It is astonishing how many parents send their daughters away to study, dress and live well on an allowance that would be considered small to give a college man for spending money. There are girls in Boston, for instance, that are shockingly poor, yet they belong to excellent families and are accustomed to comfortable homes. They come with small allowances and their first step is to get the best instruction. What is left of their money they live on, and it is most interesting to see how they do it.

I know one girl who decided to take up art after she was graduated from the high school of her own city. "Well," her mother said, "you know there are no advantages to be had here, and you know that we cannot give you money enough to go away." But the girl was not satisfied. She did not want to stop studying and simply live quietly at home, doing nothing but dancing and going to the "teas." She was ambitious. So finally her parents agreed to give her the money that would naturally go for gowns and spending money, and let her do what she chose with it. She came to Boston and paid her tuition at one of the art schools, and got what artists' materials were necessary to begin her work. There was almost nothing left to live on, but the little woman was not in the least discouraged. She tramped all over town, and finally found an attic room that has no heat, save for the good intentions of the most useless small fireplace on earth, and that has one dormer window, from which nothing can be seen but the house opposite, not even a glimpse of the street. There is only one place in it where it is safe to stand full height, and that is right in the centre.

It is a room that one would not think of putting a servant into, but my friend and another art student took it. It was deplorably shabby and dirty, but the girls gave it a rousing cleaning and banished the big bed, getting two narrow cots, with bright, inexpensive covers to use in its place. They have a few soft pillows, which make the cots suggest comfort. The "comfort," by the way, is only an idle dream. They covered the dingy old walls with a few framed pictures and lots of sketches and studies in pencil and color. One of the girls has a brass kettle and some cups, so they rigged up a tea table and set it in front of the window and a bit under one of the eaves, with great effect. On the mantelpiece are a few good books, and the fire, although a farce in most ways, is still cheerful to look into. These girls have to climb four flights of the crookedest, narrowest, steepest, darkest stairs in the West End. I have been over miles of old stairs in Boston, but I have never seen the equal of these. I never call upon my plucky artist friends that I do not remember a dear but ungrammatical old soul I know, who once said, in describing a trip up a mountain, that, "She clim and she clim, and she clim, 'til she clum clear to the top!" But the only reference these young women have ever made to the self-sacrifice shown by their friends in going to have a cup of tea with them is a sign painted in jolly colors under a skull and crossbones and tacked onto the outside of their door. It reads: "Heaven One Flight Up."

Economy is a subject that is pretty thoroughly understood by the students. They know where to get the most for the least money—that is, they do after their first year. But, oh, that first year! The alacrity with which they accept the invitations of grandmamma's and Uncle John's stupid old friends "to run out to Dorchester and Newton often and have just a plain home dinner" is something appalling. Last year four girls living together never asked one another what engagements they had for the coming week, but instead: "Well, girls, what square meals have you in prospect?" Frequently a girl living this way does not take board by the week, because she is apt to be in one part of the town at noon and somewhere else at 6 o'clock. So she gets a sandwich and a cream puff for luncheon, and at night she is too tired to care about anything to eat, so she decides not to go out again in the rain, but stay in her room and eat some fruit. And so it goes, until enough friends speak of her paleness to make her wonder what the matter is. Girls have to learn the importance of regular meals and wholesome food. They economize in the wrong place. But the second year they are likely to have more to eat, and go to the theatre less.

I met a girl a year or two ago who went one entire winter without either umbrella or rubbers. She said she could not afford to have them. This girl had a scholarship at one of the art schools, and she lived on what she could make decorating dinner cards and calendars and candy boxes for shops. She used to wash her clothes in the bathtub and wear them rough dried. She got her own breakfast—a cup of cocoa, made with condensed milk, and a shredded wheat biscuit. Often she had no luncheon because she was too much interested in her canvas to leave it, and she dined wherever she happened to be, and to the extent of whatever she happened to have. "What in the world are you thinking of to give your health so little consideration?" I asked her one day. "Well," was her highly satisfactory answer, "at lunch time I think it won't be long till dinner time if I work hard enough. At dinner I am usually too tired to think, and at breakfast I think what a calamity it would be if I were to get to eating my broom brush by mistake some morning." Yet one occasionally sees this girl at the symphony rehearsals, and in some way she has managed to buy copies of most of the poets. I have found her in her tiny room buried in a volume of Longfellow when it was easy to see that she was not having the common necessities of life, but she was always bright and ready to chat about this book and that, and the recent art exhibitions.

It is a mystery why all the clever girls who do such stunning things do not make more of a financial success. Perhaps a business head and an artistic temperament do not belong to the same mortal. The art students work like fiends, yet they seem to be content to drudge on, simply for the sake of making better pictures every year. They do not appear to care how poor they are or whether or not any one ever hears of their work. Doubtless they would sell you a sketch if you went to them, but they would not be likely to call to see you until you bought something to get rid of them. It is seldom, indeed, that one hears of an art student's doing anything but study, no matter how many years she has been in the work. The most talented girl I know has been seven years at the same school, getting a scholarship year after year, and living on less than it takes to run a Chinaman, and hoping that something will turn up so that she can get to Paris to study. I have asked at least twenty art students what they are going to do when they get through studying, and only one of them has decided. There is a prosperous look about that girl that is refreshing.

The medical students and the girls who have gone into the normal schools of domestic science, dancing, gym-

nastics and the like, are in some ways to be congratulated. They have a definite time to study and then they are either graduated or dropped. If they have any business ability they succeed, and if not they drop out of sight. The art and music students have no time limit put on their work. They study until they feel they are fitted to do something.

To be sure, they always study more or less—the work is never ended. But there does come a time when a student is also an artist. The music students seem to have more of the quality of success oftener than the art students. One notices that the young pianist has a few pupils at very small rates, and that the young singer is in some chorus choir that pays her one or two dollars a Sunday. No one ever heard of a singer living "gipsy style" for seven years. She would seek other fields of usefulness first. There is a young artist in New York who is a decided success, a "rage," in fact. He came to the conclusion "early in the game," as he puts it, that he liked art and good clothes and good living. He was willing to work, but he wanted something for it. He has worked out his own salvation. He attended an art school only three weeks, just long enough to get himself thoroughly disliked. But the people of his class are still at the school, and doubtless will be for some time, while he at the age of twenty-two years is making pictures for leading magazines. Yet his pictures are not as good as those of my friend who has been studying for seven years, and who, like so many other young women, started out poor and has got into the fatal habit of staying poor.

There is a strong bond of sympathy existing between girls who are working with a purpose. I was present at the meeting of two young women in a small town in Maine recently, when the hostess said: "You will be glad to know each other, I am sure, because you are both studying music in Boston." That was enough to make them friends. It was amusing to hear them compare notes. "To think that we should both have lived on the same street and have been studying music," one exclaimed. "What a shame we did not meet then," said the other. "And do tell me, did you have a perfectly dreadful time finding a house where they would allow you to have a piano? I have been all over the town and I never have found but one woman that said 'yes' outright. She

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Musical Standard—"Eminently successful as an interpretive artist, for he sang with much feeling and intuition into the dramatic and poetic meaning of his text. His voice is a fine organ."

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In America
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December, 1901

was most gracious, saying that she didn't care what went on in the house since her husband had taken up the trombone, which he practiced on from eight to ten hours a day."

"I hope you took her address," said the first girl; "she is worth remembering. The worst thing I had to contend with was my wall paper. It was old and torn, and simply killed my water colors, and so one day I went downtown and got 150 sheets of stunning green drawing paper and a lot of thumb tacks, and I fitted the paper on almost any way. And doesn't one find the most beastly old furniture and carpets in rented rooms! After a day room hunting I felt as though even life had a marble top on it."

One of these young women is back in town now. I went to see her the other day and found her sitting in the middle of the floor with a hammer in her hand and pieces of wood lying all about her. "How do you do?" she said; "come right in and don't be frightened. I haven't suddenly gone to running a saw mill. This is only a spinning wheel that I got of a fossil up in the hills of New Hampshire this summer. I thought I would begin another year of study and starvation by getting a companion. I am sure the wheel and I will be congenial friends—that is, if I ever get it together again. Take this chair. That couch really isn't safe." We had a lively chat for a few moments when she said, "Oh, wouldn't you like to see my new kitchen with hot and cold water, gas range, and all the comforts of a home?" She had taken a cracker box, put hinges on the cover so it opened down, and set it on top of a trunk in a small store room which was next to hers. It was a most amusing affair! She had driven tacks on the inside of the box, from which hung cups. The saucers and plates stood against the back, and the sugar and things she had in neat little tin boxes. On top of the kitchen with "all the modern improvements" stood two oil stoves, and above them hung the dish pan and a few cooking utensils. This girl tells me she gets very tired of boarding house fare and that she has decided to get one or two meals a day for herself to break the monotony. I stayed to luncheon with her and we had the coziest sort of a time. She cooked in the store room and served the meal on a "cutting" table, which she covered with a dainty cloth.

There was a member of this fraternity of students a few years ago whose story is a good illustration of the loneliness often found in the lives of girls who go to the cities strangers and do not happen to make friends. A very beautiful little girl with soft brown eyes came to Boston once to learn to sing. She got a room in a poor part of town. It was not heated and was only about half

furnished. She had a cheap piano put in and took lessons of one of the best teachers. She made remarkable progress in technic, but her voice kept growing smaller and smaller, until it was nothing but an exquisite thread. But she had the temperament of a Brunnhilde. Her teacher was more than puzzled and made efforts to find the reason for this unusual state of things. She went to see the girl often, and although her room was cold and dreary there were always flowers on her table. "I am glad that someone sends her flowers. She is so extravagantly fond of them," the teacher mused. One day the girl went out in a bad storm and came back with a bunch of violets. She had got very wet and had taken a cold, which quickly ran into pneumonia. Three days later she died. The physicians said she had starved to death. There were but few things to be packed up and sent to her relatives, but among them were found several florist's boxes. The teacher made inquiries and found that a shabbily dressed little woman with brown eyes had been buying flowers of this florist all winter.

But if there is much that is dreary in the life of the struggling student, there is much that is bright and satisfactory, and a well balanced girl manages to have many good times in a small way. She is absolutely free. She makes no effort to keep up with anyone's code but her own, which is an excellent one, by the way. If she goes to the opera, she and her chums put on their bicycle skirts and go "rush" without the slightest care for what their fashionable acquaintances may say. She lunches at Parker's when she feels like it—or to be more exact, when she can afford it. I grieve to say that she sometimes carries a Boston bag, although when she first came to town she declared she would die first! She often sketches people in the cars, regardless of their comfort or discomfort, and I have known her to walk blocks and blocks down the street, bumping into someone occasionally, to get an outline picture of some soldiers or Chinamen, or an eccentric character, and if she meets a friend who is thoughtful enough to tell her that "the action in the sketches is simply great," she is quite happy. She is apt to spend many evenings at the library looking like a tramp on wet nights, and lost in some good book. She is not afraid of the dark, so she comes cheerfully trudging home alone if her roommate is not there.

Pleasant afternoons find her sitting on a camp stool sketching some sailors down at the wharf or one of the queer little streets of the West End. She never tires of the old cemeteries. Surely you have passed her and her friends with their violins and music rolls, standing looking through the iron fences trying to make out some name on a tombstone. Then again you are very likely to see her with her "Materia Medica" under her arm, down at the Quincy Market. Possibly all the girls in her house are going to have a spread to-night and she has to get the lobsters. She is rather glad to be out and see the hurry and rush, and she is sure to walk home by way of the old Hancock Tavern. She is often at the matinees—not down in the parquet rattling the paper in a box of candy and telling her companion "how perfectly dear Faversham is as Henri Beauclerc," but you will find her away upstairs in the top balcony at the best plays. She is very quiet both in dress and manner, and you can see that she

is enjoying every breath of some fine work. She is the best chaperoned girl I know, because she chaperones herself and she is in the way of doing things well. The student's life may not always be an easy one, and a poor girl has little pleasure outside of that which she makes for herself, but her life is certainly never lacking in interest.

One girl summed up things pretty well when she remarked that a student's life is made up of dark streaks and bright spots.

HERR KAPPELLMEISTER ADOLF GOETTSMANN (Berlin, W., Buelowstr. 85A), from whose well-known vocal school during the past year three tenors, one baritone and a coloratura singer were engaged for important German and foreign opera houses, as well as two mezzo sopranos, two altos and one baritone, appeared with very good success in concert and in church, will reopen his vocal class on September 16. The experienced voice builder accepts newcomers from September 1, after his return from Marburg, where, upon invitation of the university authorities of that town, he is holding lectures upon the subject of "Education of the Vocal Organ and Speaking Tone Production."

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Total Assets, - - - - -	\$30,861,030.06
(Accident premiums in the hands of Agents not included.)	
TOTAL LIABILITIES (Including Reserves), - - - - -	26,317,908.25
EXCESS SECURITY to Policy-holders, - - - - -	\$4,543,126.81
SURPLUS - - - - -	8,543,126.81
Paid to Policy-holders since 1864, - - - - -	\$42,643,384.92
Paid to Policy-holders in 1900, - - - - -	2,006,464.08
Loaned to Policy-holders on Policies (Life), - - - - -	1,306,881.30
Life Insurance in Force, - - - - -	109,019,851.00
GAINS FOR THE YEAR 1900:	
IN ASSETS, - - - - -	\$3,107,819.06
IN INSURANCE IN FORCE (Life Department Only), - - - - -	8,085,297.06
INCREASE IN RESERVES (Both Departments), - - - - -	1,484,302.53
(8 1/2 per cent. basis), - - - - -	8,590,898.65
PREMIUMS COLLECTED, - - - - -	8,590,898.65
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The Sweetest Flower.....	Hawley
The Japs (1st).....	Hampstead
John Strafford (2d).....	Brighton
Miss Jenkins Colyer (4th).....	Westminster
The Japs (5th).....	Cricklewood
Mme. Mabel Claridge (5th).....	Torquay
Mme. Mabel Claridge (6th).....	Torquay
Miss Jenkins Colyer (6th).....	Holborn Town Hall
Miss Annie Stone (12th).....	Hotel Cecil
Miss F. Dewhurst (15th).....	The Kursaal, Bexhill-on-Sea
Miss Frederika Taylor (20th).....	Steinway Hall
Miss Grainger Kerr (22d).....	Wimbledon
Miss Evelyn Stuart (24th).....	Steinway Hall
Mme. Bertha Moore (25th).....	Queen's Hall
Walter J. Walls (25th).....	Grosvenor Club
Robert Howard (26th).....	Margate
Robert Howard (27th).....	Margate
Robert Howard (28th).....	Margate
Robert Howard (29th).....	Margate
Miss Ada Burnand (21st).....	Regent's Park
Miss Grainger Kerr (28th).....	Cavendish Square
Madame Himing (19th).....	Surbiton

El Capitan Song.....	Sousa
The Japs (1st).....	Hampstead
The Japs (5th).....	Cricklewood

My Love Nell.....	Fox
Gabriel Thorp (1st).....	Cavendish Rooms
Wallis A. Wallis (5th).....	Brighton
David Bispham (8th).....	Royal Albert Hall
David Bispham (13th).....	Empire
David Bispham (17th).....	Salle Erard
Gabriel Thorp (26th).....	Suffolk Street Gallery
Gabriel Thorp (26th).....	Kensington
Gabriel Thorp (28th).....	S. Kensington

When First I Saw.....	Lassen
Miss Frederika Taylor (1st).....	Cavendish Rooms
Miss Frederika Taylor (21st).....	Portland Place
Miss Frederika Taylor (22d).....	Bayswater
Miss Frederika Taylor (28th).....	Cadogan Place

The Lark Now Leaves His Watery Nest.....	Horatio Parker
Miss F. Taylor (1st).....	Cavendish Rooms
Miss Emily Squire (3d).....	Llandudno
Miss Frederika Taylor (11th).....	S. Kensington
Miss Evelyn Stuart (11th).....	Bermondsey
Miss Jessie Bradford (13th).....	Playgoers' Club

Miss Frederika Taylor (17th).....	St. James' Hall
Miss Frederika Taylor (20th).....	Steinway Hall
Miss Frederika Taylor (21st).....	Portland Place
Miss Frederika Taylor (22d).....	Bayswater
Stanley Hill's Select Choir (22d).....	Biggleswade
Miss Kingston Neele (27th).....	City
Miss Frederika Taylor (28th).....	Cadogan Square

Necklace of Love.....	Nevin
Madame McKenzie (3d).....	Hotel Cecil
Madame Himing (19th).....	Surbiton
Miss M. Burton (19th).....	Hove
Miss Grainger Kerr (22d).....	Wimbledon
Miss Grainger Kerr (28th).....	Cavendish Square
Miss Grainger Kerr (29th).....	Tottenham

All for You.....	D'Hartelot
R. Festin Davies (3d).....	Clacton-on-Sea
Miss Percival Allen (10th).....	Regent's Park
R. Festin Davies (6th).....	Clacton-on-Sea
John Lyons (13th).....	Portman Rooms
Miss Hortense Paulsen (25th).....	St. James' Hall
Miss Grainger Kerr (27th).....	City
Miss Grainger Kerr (29th).....	Tottenham

Rainy Day.....	Blumenthal
Madame McKenzie (6th).....	St. James' Hall

Molly's Eyes.....	C. B. Hawley
Miss Ada Burnand (7th).....	Regent's Park

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